DOCUMENT RESUME

ED 233 750 JC 820 440

AUTHOR Rosenwasser, Marie; Phipps, Rita
TITLE "Learning to Do Humanities." Final Report.
INSTITUTION North Seattle Community Coll., Wash.
SPONS AGENCY National Endowment for the Humanities (NFAH), Washington, D.C.; Washington State Board for Community Coll. Education, Olympia.
PUB DATE [82]
NOTE 83p.; Developed as part of the Washington State Community College Humanities Project; resulted in an Integrated Humanities Course, Humanities 101: Humanities in Thought and Action.
PUB TYPE Guides - Classroom Use - Materials (For Learner) (051)

EDRS PRICE MF01/PC04 Plus Postage.
DESCRIPTORS *Basic Skills; Community Colleges; *Course Content; Course Descriptions; *Humanities Instruction; *Interdisciplinary Approach; Two Year Colleges; Writing Exercises

ABSTRACT

Instructional materials for North Seattle Community College's course "Humanities in Thought and Action" are presented. The course, the goals of which are to increase students' knowledge of art, drama, language, literature, and music, while also improving communication and thinking skills, involves multi-media presentations by 14 guest lecturers from the Humanities Division preceded and followed by instruction in reading, listening, speaking, writing, and cognitive skills. This packet of materials includes a syllabus listing course times, texts, and goals, and presenting information on activities, assignments, and examinations. Next, the course outline and reading assignments are presented, followed by a student inventory form, instructions and evaluation forms for writing assignments, worksheets for in-class and journal exercises to develop thinking and communication skills, mid-term and final examinations, and study guides for writing assignments. Finally, sample handouts are provided for various units, including lecture outlines, poetry, and study guides. (HB)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED233750

FINAL REPORT
FOR
"LEARNING TO DO HUMANITIES"

WASHINGTON STATE COMMUNITY COLLEGE HUMANITIES PROJECT
FUNDED BY
NATIONAL ENDOWMENT FOR THE HUMANITIES GRANT

RESULTED IN
AN INTEGRATED HUMANITIES COURSE
HUMANITIES 101: HUMANITIES IN THOUGHT AND ACTION

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

M. Rosenwasser

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☐ This document has been reproduced as received from the person or organization originating it.

☒ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

BY

MARIE ROSENWASSER
RITA PHIPPS

HUMANITIES DIVISION
NORTH SEATTLE COMMUNITY COLLEGE

JC 820 440

NORTH SEATTLE COMMUNITY COLLEGE

Humanities Division
PHIPPS/ROSENWASSER

COURSE SYLLABUS

HUM 101
HUMANITIES IN THOUGHTS AND ACTION

Daily 12:00-12:50 PM
Room 1141
Variable credit (1-5)

Instructors:	Rita Phipps	Marie Rosenwasser
Office:	WC 2310B	WC 2407C
Office Hour:	10:00 daily and by appointment	1:00 M W F and by appointment
Phone:	634-4450	634-4513

Texts: The Creative Process, Ghiselin (assignments throughout quarter)
Heart of Darkness, Conrad (due the week of February 22)
The Presence of Other Worlds, Van Dusen (due March 9)
HUM 101 Folder (handouts prepared by instructors; assignments throughout quarter)
Student's own JOURNAL (3-hole, loose-leaf notebook divided into 5 sections)
All text, including HUM 101 Folder, are available for puchase at the NSCC bookstore.

Course Goals:
1) To increase your knowledge of art, drama, language, literature, music.
2) To increase your communication skills: reading seeing, listening, speaking, writing.
3) To increase your thinking skills: observation, recall, understanding, use of ideas, analysis, synthesis, evaluation, application.

Overview of Course: Fourteen guest instructors from the Humanities Division and related areas will make presentations that will include all media (slide, films, music, live performance by actors, etc.). There will be student participation in in-class activities, including small groups and class discussions. Two instructors (R. Phipps, Mr. Rosenwasser, see above) will lead the class in communication and thinking skills activities before and after the guest presentations.

Course Outline: Attached.

Activities, Assignments, and Exams:

1) There will be two exams (open-book): mid-term and final.
2) There will be one continuing assignment: The JOURNAL (see Texts, above). These sections of your JOURNAL will be: a) DAILY NOTES/SUMMARY OF CLASS; b) REFLECTIONS ON IDEAS AND YOUR PROGRESS; c) DRAFTS OF WRITING/SPEECHES; d) IDEAL WORLD; e) DREAMS AND UNUSUAL PERCEPTIONS. (Specific information on the JOURNAL assignment is on the next page.)
3) Other assignments will include worksheets, exercises, reading, writing (usually in class), at least one speech (in class to a small group of students), and drawings (in and out of class).

Requirements: Daily attendance; all assignments on time; participation in class.

Grading: JOURNAL (pass/fail), exams (mid-term and final), assignments (see #3 directly above), attendance, in-class participation.

JOURNAL Assignments: The purpose of your JOURNAL is for you to reflect on, apply, develop, evaluate and record your ideas and your progress. It will be a valuable record for you as well as a way for the instructors to evaluate how you have done in the course.

a) DAILY NOTES/SUMMARY OF CLASS: After each class (or during class, if appropriate), information about the class should be entered here. Include lecture notes, what you learned, or what you got out of the class. A summary (can be as short as one sentence) should be included for each day's class

b) REFLECTIONS ON IDEAS AND YOUR PROGRESS: Each guest instructor will present and discuss different ideas. You will also discuss and possibly read and writie about these ideas in or out of class. You should also, on your own, think about, reflect on these ideas and record your thoughts in this section of your JOURNAL. You should also reflect upon the progress you are making as your own ideas develop and change.

c) DRAFTS OF WRITING/SPEECHES: At least once a week you will have an in-class assignment to improve your communication and thinking skills. You may be asked to write rough drafts before you complete and hand in your final draft of any writing or speech assignment. All drafts, rough and final, should be kept in this section of your JOURNAL after they have been written or returned to you.

d) IDEAL WORLD: In this section of your JOURNAL, prepare each page in the following manner (make three headings, with lines down the apge between them):

DATE	THE PEOPLE WHO CREATE, LIVE IN, ENJOY AND PERPETUATE MY IDEAL WORLD	MY IDEAL WORLD

You will write your first entry in this section of your JOURNAL on the first day of class. Then after each guest instructor, but no less than once a week, upgrade, revise, add more to the material in your IDEAL WORLD. Do not change what you have already entered, simply write in a new version or new vision. Be sure to date each new entry/revision.

Add new material as you gain new ideas and ideals, insights, experiences, understanding. Have your IDEAL WORLD and the people in it reflect what you are learning in the course, day by day or week by week.

e) DREAMS AND UNUSUAL PERCEPTIONS: Assignment will be given on February 4.

COURSE OUTLINE

Humanities in Thought and Action

HUM 101

1/4	In-class activities	Phipps & Rosenwasser
1/5-1/7	SEEING AS SUCH. Right and Left Brain. Obstacles to seeing (cultural and physical). How to see.	Harris (Art)
1/8	In-class activities	Phipps & Rosenwasser
1/11-1/14	MEDIA/PRESENT DAY IMAGES OF OURSELVES. Media's/advertising's influence on our values, choices, self-identity. Reading due 1/13: "Subliminal Man" "Tomorrow etc." 1/14: "Is Our etc."	Christenson (Art) Wall (Drafting)
1/15	NO SCHOOL	
1/18	In-class activities	Phipps & Rosenwasser
1/19-1/21	MESSAGES. Transferring visual/audio experiences to verbal messages. Writing due 1/21: 1½-3 page paper	Travenick (Literature)
1/22	In-class activities	Phipps & Rosenwasser
1/25-1/27	LITERATURE: FORM AND MEANING IN FICTION ABOUT MEN AND WOMEN. Perceptions of character and relationships in short stories. Reading due 1/26: "Shadow etc." & questions	Kischner (Literature) Smith (Literature)
1/28-1/29	In-class activities	Phipps & Rosenwasser
2/1-2/3	ART THROUGH THE AGES: PERIODS AND STYLES. Form and content change from the formal to the expressive. Reading due 2/3: pp. 55, 73 in TCP Writing due 2/5: paper 2	Constantine (Art)
2/4	BEYOND PERCEPTION. How dreams change our perception of reality and our behavior. Writing due 3/4: record dreams/unusual perceptions	Munns (Speech)
2/5	In-class activities	Phipps & Rosenwasser
2/8-2/9	THE STRUCTURE OF MUSIC. The structure of music is similar to structures in the physical world.	Miller (Music)
2/10-2/12	MUSIC THROUGH THE AGES. Changes in the style and form of music.	Goleeke (Music)
2/15	NO SCHOOL	

2/16-2/17	In-class activities	Phipps & Rosenwasser
2/18-2/24	HOW HISTORY BECOMES LITERATURE. Real events inspire writers to create works of fiction.	Barton (Literature) Sprague (History)
2/25-2/26	In-class activities	Phipps & Rosenwasser
2/26	VALUE AND CONTEMPLATION. A philosophical and personal approach to Thoreau's suggestion: "Let us consider the way in which we spend our lives." Reading due 3/8: POW handouts	Kerns (Philosophy)
3/1-3/2	DIFFERENT PERCEPTIONS, DIFFERENT CHOICES. Dramatizations of scenes from different perspectives. Writing due 3/2: record students' impressions	Hostetler (Drama)
3/3	In-class activities	Phipps & Rosenwasser
3/4	Discussion of JOURNAL (refer to assignment of 2/4)	Munns (Speech)
3/5	In-class activities	Phipps & Rosenwasser
3/8-3/10	VALUE AND CONTEMPLATION. A philosophical and personal approach to Thoreau's suggestion: "Let us consider the way in which we spend our lives." Film: Plato's Cave In-class activities	Kerns (Philosophy)
3/11	BEYOND PERCEPTION. How dreams change our perception of reality and our behvior. Discussion of psychokinesis, ESP, seeing "auras"	Munns (Speech)
3/12-3/16	In-class activities	Phipps & Rosenwasser

HUMANITIES IN THOUGHT AND ACTION

READING ASSIGNMENTS:

In TCP	In Hum 101 Folder	Author/Title	Pages	Date Due
X		Spencer	224-225	1/8
X		Levi	62-64	1/8
X		Van Gogh	54-55	1/8
	X	"The Subliminal Man"		1/13
	X	"Many Don't See the Sense..."		1/13
	X	"Is Our Common Man Too Common?"		1/14
X		Miller	178-181	1/18
X		Yeats	107-108	1/18
X		Canfield	168-176	1/22
	X	Thurber		1/25
	X	Lawrence		1/26
	X	Colette		1/26
X		Lawrence	68-73	1/28
X		Zervos	55-60	2/1
X		Moore	73-78	2/1
X		Cocteau	81-83	2/4
	X	(Garfield) "From Creative Dreamers"		2/4
X		Shapero	49-54	2/4
X		Wolfe	186-199	2/5
X		Dryden	80-81	2/5
X		Stein	164-168 (IV)	2/5
X		Mozart	44-45	2/16
X		Beethovan	51	2/16
X		Sessions	45-49	2/16
X		Lowell	109-112	2/16
	X	Twain		2/19
Separate book		Heart of Darkness		2/22
X		Wordsworth	83-84	2/26
X		Coleridge	84-85	3/3
X		Poincare	36-38	3/3
X		Cowley	145-147	3/3
X		Prince	204-208	3/4
X		June	208-224	3/4
Separate book		The Presence of Other Worlds	Ch. 2,3,7,8	3/4
	X	"Learn From Senoi Dreamers"		3/4
Separate book		The Presence of Other Worlds		3/8

STUDENT INVENTORY HUMANITIES 101

Because this is a new course and because one of our objectives is to help you improve your thinking and communication skills as well as increase your knowledge about the humanities, we would find it very useful to learn a little about you. Therefore, will you please complete this form and return it by Tuesday, January 5?

Your name_____
(last) (first)

Address_____ Phone_____
(optional) (optional)

Major goals at NSCC (e. g. get an A. A. degree, get an A. A. S. degree, self-enrichment, etc.)_____

_____

How does HUM 101 specifically relate to these goals? (e. g. distribution requirement, elective, interested in the humanities, etc.)_____

_____

What other courses in the humanities have you had? (You don't have to list every course; just list the area such as English composition, art, philosophy, speech, etc.)___

_____

_____

What do you most want to accomplish in this course?_____

_____

_____

Check all appropriate items: _____full-time student
_____part-time student
_____working for A. A., A. F. A. or C. F. A.
_____working for A. A. S.
_____working for vocational certificate in
_____

Expected graduation date_____?

Expected transfer institution_____?

Comments on Papers for Humanities 101 Rosenwasser/Phipps

1. Format: The neatly written or typed papers were the easiest to read; next time please type or write neatly and skip every other line if your handwriting is large and the lines on the paper narrow. Remember to title your readers as of the date you submit your compositions.

2. Content: We found ourselves suggesting more use of specific details to most of you; however, some papers are vivid and you may want to ask your classmates if you can read their papers. Most of you wrote about "Glas" and most of you described what you saw and suggested what that meant to you. Some papers though, told stories or created fantasies about glass or traveling to Italy. In general, we found the content fun to read.

3. Grades: If there are two grades on your paper you should know that Mrs. Phipps and I differed in the grade we would assign because your paper was really in between those two grades. Both grades are recorded and will be averaged with all of your other grades to determine a final grade. (You should also know that even when there is only one instructor you may be assigned two grades when your paper or speech is evaluated as between two related grades.)

4. Evaluation Symbols: A way to understand our markings and comments is as follows:

¶	means you should have begun a new paragraph.
tr	means you needed a transition between paragraphs to make the paper more coherent.
sp	means you have spelled a word incorrectly and we want you to correct the spelling so you won't make the mistake again.
N S	means the fragment you have treated as a sentence is not a complete sentence and should be revised.

5. Recommendations to The Loft: Since several of you have not completed English 101 it is not surprising that we made recommendations that you visit The Loft and make an appointment with an English tutor to get help on writing sentences, punctuating, or spelling. The Loft is on the second floor of the library and is under the direction of Mrs. Antonia Clark this quarter. You may see her for further assessment of your writing skills. If you can't find time to visit The Loft this quarter and you have questions about what is being assigned and expected, contact one of your instructors for this class. Both Mrs. Phipps and I as well as our teaching aide Nancy Bass can and will help you with your thinking and communication skills.

Humanities 101 Evaluation Sheet Phipps/Rosenwasser 1-25-82

Student_____

Elements	Comments
Clear key idea	
Sufficient details	
Reader involved and interested	
Format helpful	

Recommendations:

Grade:

Assessment of Journal Humanities 101 Rosenwasser/Phipps

Name_____ Date_____ Reader_____

Element	Yes	No	Comments
1. 5 easily identified sections according to previous instructions			
2. 4 worksheets completed in Drafts of Writings/ Speeches (more than 4 for journals read later)			
3. 4 entries in Ideal World (at least one a week, so 4 for those journals read week 5 and more for journals read later)			
4. 4 or more entries in Reflections about assigned readings and lectures (at least ine a week; more than 4 for journals read later)			
5. Comments:			

HUMANITIES 101 INFORMATION ABOUT EVALUATION OF MID-TERM EXAMS 2-22-82

Criteria Used To Evaluate Questions

Each question was worth 20 points for a total possible of 100 points. Twenty points were awarded for question one if there was a specific reference to an article or story, if it was clear which theme was being discussed and if there were at least two direct quotations from the article; to accomplish this the answer had to be developed beyond two or three sentences. The second question was evaluated similarly; the specific lecture (s) had to be made clear and the lecture had to be appropriate to the theme you were discussing; in addition, two or more specific paraphrases or direct quotations from the lecturer had to be included and the answer had to be developed. In the third answer, you had to have a clear statement of whether the presenter and author agreed or disagreed or did some of each; then you needed to use your previous answers to support your conclusion and there had to be two or more examples to support your conclusion. By the third question, you were being asked to go beyond summarizing and into presentation and defense of a conclusion. The fourth answer was the most challenging for you had to begin with a clear, defensible thesis, use two or more examples that you had used in earlier responses and apply the theme to yourself. In the fifth response, you needed to define humanities, relate your answer to the theme on which you had written for the rest of the exam, tell how the humanities influence your life and give at least one specific example in order to receive 20 points.

Typical Problems With The Exams

This was a unique and challenging (difficult?) exam, so you needed to have read and reread it carefully and prepared at least an outline of your answers before coming to class. If you missed a lot of points on a question, reread the question to see if you did what was asked. Secondly, consider the article and presenter you chose in relation to the theme; perhaps you picked original material that really did not address the theme. Thirdly, look for the amount of specific material and the direct references to the source material. Finally, look to see if questions three and four state conclusions and then defend them as asked. Some of you missed a lot of points on question #5 because you didn't answer the question or you answered only part of the question. When we read, we tried to be generous because we realized that you had limited time to write your responses, but since several students did succeed in completing the exam correctly, you should look at your responses in terms of more than "I ran out of time."

Future Work In The Class

If you have questions about how your exam was evaluated, please see either Mrs. Rosenwasser or Mrs. Phipps. If you wonder what else will be evaluated in the class, you should know that the journals will be read at the end and your final will be similar in format to the mid-term. In addition class participation will be part of the grade as will your papers. If you haven't turned in the second paper, please talk to one of your instructors; and if you haven't submitted your journal for a first reading, please do so this week.

Humanities 101 Written Evaluation/Reaction To The Course 3/16/82

Students, completing this evaluation/reaction form is optional; but we would like to see your comments and suggestions so that the next time we offer Humanities 101 it will be an improved course. You may sign your comments if your wish or you may keep them anonymous. Neither Mrs. Phipps nor Mrs. Rosenwasser will see these comments until after your grades are submitted to the registrar's office.

1. Of the topics covered in this class, which one or two was covered the most effectively? What made the treatment of that topic or those topics effective? (i.e. the readings, exercises, lecture, visual material, nature of the topic, etc.)

2. Of the topics covered in this class. which ones were covered the least effectively? What made the treatment so ineffective?

3. Of the lecturers, which ones were the most effective? What made them so effective?

4. Of the lecturers, which ones would you describe as ineffective? Why?

5. Of the assignments--journals, papers, readings, class exercises--which ones were the most interesting and instructive? Which ones would you delete and why?

6. If you can make one recommendation to improve Humanities 101 the next time it is offered, what is your recommendation?

WORKSHEETS

In-Class and Journal Exercises

to

Develop Thinking

and

Communicating Skills

MY IDEAL WORLD

DATE	THE PEOPLE WHO CREATE, LIVE IN, ENJOY, AND PERPETUATE MY IDEAL WORLD	MY IDEAL WORLD

HUMANITIES IN THOUGHT AND ACTION -- WORKSHEET # 1 January 8, 1982
(Write answers in Journal in section Drafts of writing/speeches)

	THINKING SKILLS
1. Select either Van Gogh OR Levi OR Spencer and answer: Is he a right- or left-brain dominant person? Or does he use both right and left brains? What SPECIALLY in his writing that lead you to your conclusion. ALSO, would you like to have someone like him in your Ideal World? Why?	RECALL & UNDERSTANDING (of lecture); OBSERVATION (in reading) EVALUATION & APPLICATION (from own ideas)
2. Dave Harris said our culture is left-brain oriented; that is, in our society, the left brain dominates and interferes with the right brain. He said this is caused by our Protestant work ethic or value system ("The Devil has work for idle hands?) and we are made to feel guilty or lazy if we want to sit and look at trees or listen to birds. Do you believe Harris is correct? What SPECIFICALLY in your own experience makes you agree or disagree with Harris? ALSO, if Harris is correct and this IS a left-brain society and value system, what value system would be in a right-brain oriented society? BE SPECIFIC. ALSO, would you prefer a right-brain, left-brain or combined-brain oriented society and value system in your Ideal World? Why?	RECALL & UNDERSTANDING (of lecture) OBSERVATION (of own experience); COMPARISON/ CONTRAST (his & your ideas); USE OF IDEAS EVALUATION & APPLICATION (from own ideas)
3. Dave Harris is in the humanities and his material is included in the humanities. Based on what you saw, learned and thought about his approach, attitude and material, what is your definition of "the humanities"? OR, what is your definition of what people in the humanities do? BE SPECIFIC.	OBSERVATION & RECALL (of presentation) ANALYSIS (looking at different parts of presentation); SYNTHESIS (putting the parts together with your own thoughts)

HOMEWORK for Jan. 18

1. Put any of the ideas, from the Worksheet above, that can be related to your Ideal World into the Ideal World section of your JOURNAL.

2. Some of the ideas above and in Harris' presentation do not relate to the Ideal World. Therefore, for those other ideas, write your reflections and thoughts about them in your JOURNAL in the section Reflections on ideas and your progress.

3. Do at least 2 of the following drawing exercises; put them in the JOURNAL section Drafts of writing/speeches:

   a. Without looking at your 1st drawing (in class 1/6) of the chair, draw it from memory. Then, from memory, draw one of the chairs shown in slides 1/7.
   b. Turn a picture upside down and draw it (you will have an unside down picture).
   c. Use your fingers or a small frame as a view-finder and select an interesting scene and draw it.
   d. Draw a tree from memory. Then go outside and draw a tree from nature.

HUMANITIES IN THOUGHT AND ACTION--WORKSHEET 2 January 18, 1982
(Write answers in JOURNAL in section Drafts of Writing/Speeches)

	THINKING SKILLS
1. Describe life as it is for the people in "The Subliminal Man." Underline the parts that show what their life is like.	OBSERVATION (in reading)
How is this similar to/different from our lives in our own world? Be specific.	OBSERVATION (from own experience); ANALYSIS (of parts of reading and life experience); COMPARISON/ CONTRAST (of reading and life experience
2. Select either Elroy Christenson or Jim Wall:	
What main ideas was he trying to convey to you? Do you agree or disagree with him? Be specific, using or revising your answer from the first question. (Use your lecture notes and Reflection section from your JOURNAL to help you answer this question.)	OBSERVATION, RECALL, UNDERSTANDING (presentation) & ANALYSIS (of parts of life experience & presentation); COMPARISON/ CONTRAST (presentation and own life experiences)
3. Will you have mass media in your Ideal World? If you will, for what purposes and how will you use it? If you won't use it, why not?	EVALUATION (of ideas and experience); APPLICATION (of ideas)
Will there be freedom of choice concerning values in your Ideal World? (Will there be a conflict between your answer to this question and your answer to the question above, about mass media in your Ideal World?)	EVALUATION (of ideas and experience); ANALYSIS (of meaning of values & freedom of choice)
Does Elroy's saying all people need love and affection have any bearing on your answers to these questions about values, freedom of choice and mass media in your Ideal World?	RECALL (from presentation) SYNTHESIS & DRAWING CONCLUSIONS (from ideas and life experience)
4. Elroy's and Jim's materials, ideas, and approaches are included in the Humanties. What are the Humanities? What do people in the Humanities do?	SYNTHESIS (putting parts together from presentations and own thoughts)

If there is no time to complete answers to the questions above in class, complete them for homework for Friday, Jan. 22. Moreover, if you have further reflections about any of these questions or related questions, be sure to record them in the Reflections on Ideas and Your Progress section of your JOURNAL.

Material above relating to your Ideal World should be transferred to that part of your JOURNAL.

An in-class review of your JOURNAL will be done Friday, Jan. 22.

HUMANITIES IN THOUGHT AND ACTION--WORKSHEET 3 January 25, 1982

	THINKING SKILLS
1. Filmmakers (like Ms. Travenick and the maker of Glas) have a message to convey. They use pictures to convey their message. They select pictures and put them in a certain order or sequence in order to clearly convey their message. Choose Ms. Travenick's visual presentation or Glas and tell ONE of the messages you believe the filmmaker wanted to convey. Point out the pictures that do, in fact, convey that one message you have chosen to discuss. (This must be a MAJOR message.)	OBSERVATION (of films); UNDERSTANDING & RECALL (of films and lecture) ANALYSIS (identifying part of the whole)
2. SELECT ONE OF THE FOLLOWING: a. Writers (like yourselves) have a message to convey. You use words to convey your message to others. You select words and put them in a certain order or sequence in order to clearly convey your message. Give ONE example from the paper you wrote for Ms. Travenick of one message you wished to convey and the words you selected in order to convey that message.	UNDERSTANDING (of lecture) APPLICATION & USE OF IDEAS (from class work in your own work)
b. A montage is like a sentence--a lot of pictures one after another to make one short statement or convey one short message or create one visual image. Give ONE example from Ms. Travenick's visual presentation of a montage and the visual image or message it conveyed.	OBSERVATION, UNDERSTANDING & RECALL (of presentation) ANALYSIS (of presentation)
c. A sequence is like a paragraph--a lot of pictures/ montages one after another to make one full statement within the whole film or convey one full message in the whole essay or story. Give one example of one of the paragraphs you wrote in your paper for Ms. Travenick and tell its message or statement (it will not be the statement or message of the whole paper you wrote, but only one statement within it).	UNDERSTANDING (of lecture) APPLICATION & USE OF IDEAS (from lecture, assignment in your own work)
3. Dave Harris said we have evolved, physically and culturally, into beings who are more rational and logical (left brained) than intuitive and creative (right brained).	RECALL & UNDERSTANDING (of lecture/presentation)
Elroy Christenson and Jim Wall spoke of the two-edged sword of technology, Elroy concentrating on the seductive, suggestive power of mass media's images on our values, expectations and choices; and Jim concentrating on the political-economic problems technology either creates or solves.	RECALL & UNDERSTANDING (of lecture/presentation)
Elaine Travenick showed that individual artists (including yourselves) can create effective image or word messages, based on an experience of heightened sensibility (as she experienced with the photo of the circles in the plaza) or joy or responsiveness, and then conveyed by the artists' selecting and developing pictures or words for a chosen purpose and audience.	RECALL & UNDERSTANDING (of lecture/presentation)
USE CLASS NOTES AND YOUR OWN REFLECTIONS IN JOURNAL: THEN SELECT ONLY ONE of the writers (Miller, Yeats, Canfield) and give what you think her or his reaction would be to Harris, Christenson, Wall OR Travenick (choose one only). Underline material in the writing to support your views.	UNDERSTANDING (of reading); ANALYSIS (of reading and lectures); COMPARISON/CONTRAST & USE OF IDEAS; SYNTHESIS

January 25, 1982
Humanities in Thought and Action
HUM 101

STUDENTS' VIEWS

A. What do people in The Humanities do?

1. perceive for us.
2. ask why.
3. evaluate surroundings and make us think.
4. find messages from society that we miss.
5. find contrasts.
6. make music.
7. find good in surroundings.
8. help us dream, imagine about what we would like in an ideal world.
9. help us get in touch with ourselves.
10. create confusion and try to clear it up.

B. What are "The humanities"?

1. using any medium to express our emotions about our world.
2. process by which we perceive, conclude and express our thoughts and feelings.
3. expression set to form.
4. aesthetic elements.
5. study of human perspective.
6. study of cultural characteristics and values.
7. help us realize our potentials for expressing ourselves.

HUMANITIES IN THOUGHT AND ACTION--WORKSHEET 4 January 29, 1982

(Write answers in Drafts of Writing/Speeches section of JOURNAL)

	THINKING SKILLS
Select either the story by Shaw, Colette OR Lawrence and answer all the following questions: 1. What does the husband MOST want in his marriage from his wife? Underline your proof in the story. 2. What is the one MAJOR obstacle to his having or getting it? Underline your proof in the story. 3. What does the wife MOST want in her marriage from her husband? Underline your proof in the story. 4. What is the one MAJOR obstacle to her having or getting it? Underline your proof in the story.	ANALYSIS (of reading); OBSERVATION (of details, evidence); MAKING INFERENCES (based on evidence)
BASED ONLY UPON THE PROOF YOU HAVE DISCOVERED IN THE ABOVE INVESTIGATION, ANSWER THE FOLLOWING QUESTIONS: 5. Does husband and/or wife make a conscious, deliberate choice concerning the obstacle in order to get what he/she most wants in the marriage from his/her spouse? If so, what is/are these choices? Underline proof in the story and make use of any relevant proof discovered above. 6. If neither makes such a choice, why not? Underline proof in story and make use of any relevant proof discovered above.	ANALYSIS (of reading); OBSERVATION (of details, evidence); MAKING INFERENCES (based on evidence)
BASED ONLY UPON THE PROOF YOU HAVE DISCOVERED IN THE ABOVE INVESTIGATIONS, ANSWER THE FOLLOWING: 7. If this story shows the image in the author's mind (right brain) about how men and women relate in marriage, what <u>is</u> that image? What <u>does</u> this author believe the marriage relationship between husband and wife is? REMEMBER, YOUR CONCLUSION MUST BE BASED SOLELY UPON THE PROOF YOU HAVE DISCOVERED IN THE PREVIOUS INVESTIGATIONS. Your answer should begin in this way: I believe <u>Author</u> believes the marriage relationship between a husband and wife is <u>(fill in your hypthesis/interpretation)</u>. My belief is based upon a study of the story. Here is the evidence to support my interpretation:	UNDERSTANDING, RECALL (of lectures); APPLICATION OF IDEAS (from lecture to own investigation and inferences); MAKING INFERENCES (based on other ideas and evidence and own inferences); SYNTHESIS (developing your own unique interpretation based on available information)

Answer the following and put your ideas in the Reflections section of your JOURNAL:
1. Are people, to your observation, like that in real life? What evidence?
2. Are you yourself in your own experience like that? Examples?

Put your responses to the following in your Ideal World section of your JOURNAL:
1. Will there be marriage in your Ideal World? If so, what will it be like?
2. Will people be like the author's in your Ideal World? If not, how will they be?

HUMANITIES IN THOUGHT AND ACTION - WORKSHEETS Feb. 5, 82

(Take lecture notes in Notes in your JOURNAL and write answers in Drafts of Writing/Speeches Section of Journal.

LECTURETTE: ORGANIZING SHORT ORAL STATEMENTS

I. One method of organization ------- P D R Method

P A. Prepare audience and preview message
D B. Develop statement
R C. Review and restate

D. Example of question and response organized in P D R Method

Question to the class: How has the individual been treated in Western art? Consider any period or periods from the Hellemic to the Expressionist. Have there been any differences?

One organized answer: (P D R Method)
The Expressionist period has the most exciting treatment of the individual, and there are two reasons why I think it was the most exciting. First, expressionists such as Munch and Matisse painted the emotions of people as in Matisse's "The Dance" where pure joy is the message or Munch's "The Cry" where horror is the feeling. Secondly, expressionists dared to paint people as distorted, in different colors and poses such as the nudes in blue and red. This distortion was an attempt to show people as less than perfect - as they really are. So the courage to show us as flawed and filled with emotion is to me the excitement the expressionists give to their treatment of people.

II. Relationship of "Scientific Method" to P D R Method of organization

---

QUESTIONS TO ANSWER WITH SHORT, ORGANIZED RESPONSES

1. In any one of the four stories read last week, what is the author's image of how men and women relate in marriage and do you agree with that image?
2. What are the similarities or differences in the form, content, or message of "The Oath of Horatii" and "The Dance"?
3. From which artistic period does either of the above paintings come? How do you know?
4. Which, if either, of the above paintings reveals people as they are today?

FOR YOUR JOURNAL

1. What thinking & communication skills are being used in the P D R Method?
2. Where and when can you use the P D R Method of organization?

HUMANITIES IN THOUGHT AND ACTION -- WORK-SHEET # 6 Feb. 25, 1982

(Write answers in Drafts section of JOURNAL)

	THINKING SKILLS
1. Because human beings have ideals, evils can be and are corrected. Do you agree or disagree? Base your answer on material covered during the presentations of Sprage and Barton. Also look at what you know about your own life and recent history. Give specific lines from the literary works or specific references to Sprague's lectures or your own or recent historical experiences.	OBSERVATION, UNDERSTANDING, RECALL
ANSWER ONE OF THE FOLLOWING (2. or 3.)	
2. Would you say that Kurtz is Conrad's portrait of King Leopold (as Conrad sees him)? Using specific material from both Barton's and Sprague's presentations and The Heart of Darkness, support your answer.	OBSERVATION, UNDERSTANDING, RECALL, ANALYSIS, COMPARISON/ CONTRAST, APPLICATION OF IDEAS
3. Would you say that the King Leopold in Twain's "Soliloquy of King Leopold" is a valid or truthful portrait of the real King Leopold? Using specific material from both Barton's and "King Leopold's Soliloquy," support your answer.	
SELECT ONE OF THE FOLLOWING (4. or 5.)	
4. What is Kurtz' ideal world? Does he create and live in his own idea of an ideal world? Back up your answer with specifics from The Heart of Darkness, showing why you believe as you do.	OBSERVATION, UNDERSTANDING, RECALL, ANALYSIS, SYNTHESIS, APPLICATION OF IDEAS, MAKING INFERENCES
5. What is Marlow's ideal world? Would he want Kurtz, exactly as he is, in his ideal world? Why or why not? Back up your answer with specifics from The Heart of Darkness.	

In your Ideal World section of your JOURNAL, consider whether you would want King Leopold, Mark Twain, Marlow, Kurtz, Conrad or any other character(s) in The Heart of Darkness in your Ideal World. Would you want people like them?

Also consider whether you would want Sir Harry Johnston, Edward D. Morel or Sir Roger Casement in your Ideal World. Would you want people like any of them?

Finally, consider whether you want imperialism in your Ideal World. If you don't want it, say, in your Ideal World section of your JOURNAL, why you would not allow it; if you believe, on the other hand, there is a place for it in your Ideal World, explain what contribution it will make to your Ideal World.

In your Reflections section of your JOURNAL, think about whether you're like Kurtz or Marlow or any of the characters read about this past week. Also consider whether you are like Twain: are you angry about injustice? Do you want to express this anger? Do you? Are you like Morel or Casement or Sir Harry? Should you be like any of these people?

3/3/82

HUMANITIES 101 ROLE PLAYING EXERCISE

SITUATION I.

1. You are an excitable, energetic, very bright, dynamic art student who is wild about nature, people, bright colors, and strange, exotic places.

   Your art school professors are teaching you a certain style of art that is calm and serene, has cool, muted colors, and concerns basically farm landscapes and portraits of rich people who will be buying your paintings. You have been trying to learn this style because these are the kinds of paintings that sell and make a reputation for an artist.

   You have just brought into class a new painting in which you painted a dream you had of a river and jungle in the Congo. There is a boat with Congolese people in bright clothes, with brilliant feathers, with all sorts of jewels on. An explosion and fire are in the background. You loved your exciting dream and you are excited about being able to capture the excitement on your canvas, on which, out of your excitement and inspiration, you splashed thick strokes of violent and brilliant colors in strange and dream-like shapes.

   You want your teacher to critique it and put it in the school art exhibit because you know this is really <u>you</u> and you are proud of what you have discovered.

2. You are a neo-classic art professor who has made a reputation painting portraits for the rich. You are a famous teacher with a reputation and honors for turning out artists like yourself. You believe art should be intellectual , balanced, polished, realistic. You have to decide which paintings of your students to put in the important school art exhibit.

SITUATION II

1. You work for an advertising agency which is starting a new campaign to sell a new type of product for both men and women. It is a chemical that when put on the skin sends out an odor that is so attractive, the opposite sex is inevitably attracted. The advertising copy will say that happiness, love, and sex will all result. You have seen through test results that people do attract others with this chemical. You know it will sell. You will be in charge of the campaign and you are excited about the possibilities of being promoted and getting a big raise if you do well.

2. You work for the person in charge of a new campaign to sell love, happiness and sex with a chemical that causes inevitable attraction to occur. Your boss is very excited about the campaign because it promises to be a great success, and you will get promoted and both you and your boss will get a big raise. But you believe that peopole should make free choices about whom they will love and not fall in love because of a chemical. You believe happiness comes from within. You believe sex should enter a relationship only after people fall in love on a basis of mutual understanding and friendship. You have enjoyed working for your boss because you thought you had the same values. Also, you have worked hard to get into this position as assistant to you boss in the highest paid department in the company. If you leave your position you will have to start at the bottom again after 10 years of working into this position.

Humanities 101 Humanities In Thought and Action

Worksheet 7 March 5, 1982

Throughout this quarter you have been asked to use the scientific method to discover the meaning (s) of articles, stories, or lectures and to see relationships among these and to make applications to your life. Typically, we have asked you to refer to a specific story or lecture and first answer a factual question about it such as to summarize it while using specific information from the story to support your summary. After doing that we have asked you to analyze it and then we have asked you to relate the story or presentation to other content of the course and to your life. In short, we have taught and used the "left mode" thought process involved in the scientific method for the majority of our in-class exercises and journal work. Now we want you to discover meaning by using analogical thinking wherein you identify symbols and interpret them metaphorically as you heard William Munns do in his lecture yesterday.

1. Take one of your dreams that you have recorded in your dream journal and make the journey similar to the one Mr. Munns led in class on Thursday. Once you have the symbol from your dream, pretend you're in a parking lot about to start on a walk through a forest up to the top of a mountain where you will encounter a very wise person with whom you will discuss your dream symbol. Walk through the cool and beautiful forest, across the bridge above the stream, up the mountain to your dream friend. Write the dialogue you now have between your dream friend and yourself about the meaning of the symbol in your dream. When you have finished your dialogue, let your dream friend give you a gift. Then walk down the mountain, back to the parking lot and finish your journey. What do you now know about your dream and yourself that you did not know before you made the journey? How did you discover this knowledge? Try to decribe what happened when you discovered this knowledge about yourself and your dream. How does this method of discovery compare with the scientific method of discovery we have used earlier in this class?

2. Assume that Heart of Darkness is a dream and that most of the characters and objects in the novel are symbols. Identify the three symbols that are the most intense (dominant and personally important) to you and then using one symbol at a time, make a dream journey as you did for #1 above and in class on Thursday and have a dialogue about the symbol in the "dream" of Heart of Darkness. Write down the dialogue and the meaning you get from the dialogue for each symbol. (You may also want to write what you think the symbol meant for a major character such as Marlow or Kurtz)
After you have made three dream journeys, summarize what you now know about yourself in relation to those symbols from Heart of Darkness and summarize what you know now about Heart of Darkness that you didn't know before. How does your understanding of the novel differ from your understanding gained by using the scientific method last week? Do you have new understanding of the novel? Do you see a new way of making a novel personally meaningful to you? If so, what is this new way?

3. Since you have now used analogical thinking and inductive thinking (scientific method), tell how the two methods differ. Using information you have written in your journal from earlier exercises or presentations, tell how each method is valuable in understanding a subject and in understanding youself. Which method helps you get closer to "the truth"?

EXAMS

HUMANITIES IN THOUGHT AND ACTION -- FINAL EXAM FOR 2-CREDIT STUDENTS

Answer all the following questions on separate paper. Write in correct and clear sentences. Type or write legibly, leaving 1-inch margins on both sides.

1. Dave Harris said we have evolved, physically and culturally, into beings who are more rational and logical (left brained) than intuitive and creative (right brained).

   Elroy Christenson and Jim Wall spoke of the two-edged sword of technology, Elroy concentrating on the seductive, suggestive power of mass media's images on our values, expectations and choices; and Jim concentrating on the political-economic problems technology either creates or solves.

   Elaine Travenick showed that individual artists (including yourself) can create effective image or word messages, based on an experience of heightened sensibility (as she experienced with the photo of the circles in the plaza) or joy or responsiveness, and then conveyed by the artists' selecting and developing pictures or words for a chosen purpose and audience.

   USE CLASS NOTES AND YOUR OWN REFLECTIONS IN YOUR JOURNAL: THEN, SELECT ONLY ONE OF THE WRITERS (Miller, Yeats, Canfield) and give what you think her or his reaction would be to Harris, Christenson, Wall OR Travenick (Choose only one of the instructors). UNDERLINE MATERIAL IN THE WRITING TO SUPPORT YOUR VIEW.

2. In your Ideal World you will have certain people, able to enjoy, help create and perpetuate it. ANSWER ALL OF THE FOLLOWING:

   a. Select one of the authors assigned thus far in the Creative Process, who you think would make a productive, helpful contributor to your Ideal World. What contribution would he/she make? Illustrate your view by quoting from this author's writing on TCP. TO ANSWER THIS, YOU MUST FIRST CONSIDER #b BELOW:

   b. Make a statement about your Ideal World (its lifestyle, values, relationships, etc.) and tell what your selected author will specifically contribute to that lifestyle, values, relationships and/or qualify of life.

   c. Select ONE character, in a story assigned so far, which you would least want in your Ideal World. Tell why and quote from the story to support your view.

3. What are "The Humanities"? Quote from the assignments given so far to illustrate what you mean and refer to the presentations in class. Even though you are leaving the course, how might the humanities now and in the future be a part of your life, your thinking, perceptions, choices, reading?

MID-TERM EXAM HUMANITIES 101 NAME_____

I. Background Information: This course has dealt with several themes or ideas. Four of the most important themes are the below; read each of them before you begin to take this test.

a. CHOICE. Human beings are capable of making choices; human beings do make choices; choices are made on the basis of what the human being believes or values or wants. Sometimes human beings don't make, or don't conciously make, choices (even though we do have the capacity to make them) because something or someone or some group influences us so powerfully that our ability and freedom to make choices are handicapped or limited.

b. CHANGE. Human beings live in society, each with its own culture, values, ideas, and art. Some people, usually those of the younger generation, rebel against and are not satisfied with those accepted ideas, values and art. They then cause a change by creating different values, ideas and art. Once the changes have become accepted by that generation's society, others come along to rebel against what the other, older generation has created. Thus, change in values and art keeps occurring throughout history.

c. FORM. Anything must have a form in order to exist. The form can be the physical form of an object (a useful object or art object) or the non-physical abstract form of music. The form conveys or carries meaning or feeling, as in paintings. The artist or producer of the thing or message must work to "discover" precise form for the message or idea or feeling he or she wants to convey. The process of discovery to find the most suitable form is often difficult and may take a long time, and many people may be involved in developing the form, especially if it is a new kind of form.

d. PERCEPTION. Human beings connect with the world, reality, society, other people by means of our ability to perceive with our senses. However, there are things which limit our ability to perceive. Some of these things are in the world outside us (such as society's values and ideas which give us "set" ways to perceive or media which drums certain perceptions into us by repetition), and some of what limits us is within ourselves (such as our not using our right brain enough). It is difficult to gain new perceptions when there is so much limiting us; but, through history, there are people who come along who through their discoveries and works make breakthroughs and develop new ways to perceive and new things to perceive. These breakthroughs increase our range of perception, our ability to perceive more.

Below are four different sets of questions. In each set there are four questions: a, b, c, and d. All the "a" questions (there is one "a" question in each set) are on the theme of CHOICE. All the "b" questions are on the theme of CHANGE. All the "c" questions are on the theme of FORM. And the "d" questions are on the theme of PERCEPTION. You are to choose one of these four themes and answer all the questions on that one theme. For example, if you choose the theme of CHANGE, you should answer the "b" question in each set. Thus, each student will be answering four questions on one theme. Before you decide which theme you will choose, go over all the themes. Find the one with which you feel most comfortable, about which you know the most, and for which you can produce the best evidence.

Test Questions. Answer on lined paper. Skip every other line. Write in Sentences. Use your best thinking and writing skills. You will have 50 minutes in class on Tuesday to answer the questions in final form, so practice while you study. You should answer the four questions (remember, one question from each set and use the same theme throughout) in no more than 600 words.

1. SET 1 (Answer a or b or c or d.)

   a. CHOICE. Select one story or article you have been assigned so far and summarize whether or not the people in the story have free choice and use it. Then quote the lines from the story or article as evidence to support your summary.

   b. CHANGE. Select one story or article assigned so far and summarize the change that the story or article is discussing. Tell what originally existed and then what was changed. Finally, tell what the new situation was after the change. Quote lines as evidence to support your summary.

   c. FORM. Select one story or article assigned so far and summarize what it says about form and the process of trying to discover a form that fits the idea or feeling that is to be conveyed. Quote lines as evidence to prove your points.

   d. PERCEPTION. Select one story or article assigned so far and summarize what it says about perception, how it is limited or how it is potentially used. Quote lines as evidence to support your summary.

2. SET 2 (Answer the question below that is on the same theme you selected for Set 1.)

   a. CHOICE. Select one guest presenter and tell how s/he showed that people do or do not have free choice. Make specific references to the presentation.

   b. CHANGE. Select one guest presenter and tell how s/he showed that culture, values, ideas, art do or do not change. Make specific references to the presentation.

   c. FORM. Select one guest presenter and tell how s/he showed that to understand form is to understand art, music, literature, ideas; discuss how form has to fit the idea or feeling being conveyed. Make specific references to the presentation.

   d. PERCEPTION. Select one guest presenter who said people do or do not perceive what is around them and who discussed things that affect perception. Make specific references to the presentation.

3. SET 3 (Answer the question below that is on the same theme you selected for Set 1 and Set 2.)

   a. CHOICE. Take the story or article you used for SET 1 and the presentation you used for SET 2 and say whether the author and presenter agree or disagree. Give specific evidence to support your conclusion.

   b. CHANGE. Take the story or article you used for SET 1 and the presentation you used for SET 2 and say whether the author and presenter agree or disagree. Give specific evidence to support your conclusion.

   c. FORM. Take the story or article you used for SET 1 and the presentation you used for SET 2 and say whether the author and presenter agree or disagree. Give specific evidence to support your conclusion.

SET 3 (continued)

d. PERCEPTION. Take the story or article you used for SET 1 and the presentation you used for SET 2 and say whether the author and presenter agree or disagree. Give specific evidence to support your conclusion.

4. SET 4 (Answer the question below that is on the same theme you selected for Set 1, Set 2, and Set 3.)

a. CHOICE. Take your answers for Sets 1, 2, and 3 and think about your own life and reality as you know it in this society and culture. By specifically referring to all three of your answers (Sets 1, 2, and 3) and quoting from your own answers, state your conclusion as to whether you agree or disagree with the written work and the presentation in class.

b. CHANGE. Take your answers for Sets 1, 2, and 3 and think about your own life and reality as you know it in this society and culture. By specifically referring to all three of your answers (Sets 1, 2, and 3) and quoting from your own answers, state your conclusion as to whether you agree or disagree with the written work and the presentation in class.

c. FORM. Take your answers for Sets 1, 2, and 3 and think about your own life and reality as you know it in this society and culture. By specifically referring to all three of your answers (Sets 1, 2, and 3) and quoting from your own answers, state your conclusion as to whether you agree or disagree with the written work and the presentation in class.

d. PERCEPTION. Take your answers for Sets 1, 2, and 3 and think about your own life and reality as you know it in this society and culture. By specifically referring to all three of your answers (Sets 1, 2, and 3) and quoting from your own answers, state your conclusion as to whether you agree or disagree with the written work and the presentation in class.

II. QUESTION # 5 (Everyone should answer this question.)

5. What is your definition of "the humanities" as you experience them in this course? How are the humanities, as you define them, influencing you? Answer in terms of the same theme (choice, change, form, or perception) you have used throughout the exam.

a. CHOICE. How do you understand and make choices now?

b. CHANGE. How are you understanding and seeing change now?

c. FORM. How are you understanding and being aware of form now?

d. PERCEPTION. How do you perceive and how are you aware of perception now as compared with the beginning of the quarter?

HUM 101
HUMANITIES IN THOUGHT AND ACTION--FINAL EXAM
March 17, 1982

Name:_____

This is an open-book exam which you will take home to prepare before you write it. You may bring all your notes and books to the test with you.

PLEASE REFER TO YOUR MID-TERM FOR FOUR THEMES ADDRESSED BY THE HUMANITIES. LISTED BELOW ARE TWO ADDITIONAL THEMES:

Theme: SEARCH FOR WHAT IS REAL

In most of the presentations you learned that artists, historians, writers, and philosophers all search for what is really real, what is true. You learned that when a person discovers what is real (what s/he believes is real), that person then has a basis for his/her life that may be 180° different from his/her life up to then, if the choice is made to accept the new perception as what is really real. (You learned that historians are never sure they have discovered the truth about what is really real. On the other hand, a philosopher may in fact change his/her entire life as a result of discovering what s/he believes is really real. Characters in literature act on the basis of what they believe is real--or refuse to accept something as real because they do not want to have to change their lives; thus they run away from the search for what is real.)

Theme: BRINGING ONE'S PRESENT LIFE CLOSER TO HIS/HER IDEAL (WHAT ONE WANTS THE FUTURE TO BE AT IT BEST)

You learned that artists, writers, philosophers, and musicians all seek to create works or live in ways that require striving to perfect or improve their present situation or condition. For some (as with artists and musicians of the younger generation) this striving to come closer to something better than that which exists requires changing the present--so that the future will be more satisfying, more perfect, more ideal, more in line with and closer to the really real, as s/he perceives it. You learned that sometimes a person can die trying to change the present so that the future will be better, more ideal. You learned that large groups of people who have a belief of how people should live can work together to be sure the future will be better, more ideal, and more like the way the believe people should live. You learned changing the less ideal present into a future closer to a person's or group's ideal of how life <u>should</u> be is difficult and may require some sacrifice, at least some sustained effort and possibly even some degree of power, either in personal authority or personal will and determination to move into a better future.

1. Pick one of the six major themes (four are on the mid-term, but do not choose the theme you used on the mid-term) and give specific examples, quotes, and references from three presentations and three readings to illustrate that same theme. Explain and express the theme in your own words. Try to organize your answer into the "PDR" format.

2. Select either The Heart of Darkness or "Subliminal Man" for this question.

   Look at the work of fiction as though it were a dream you had. Identify (select and name) three symbols that are very intense, outstanding or personally affecting to you (really) in that "dream." You want to interpret your "dream." You want to understand the symbols in your "dream" so that you can understand the full meaning "written" in the "dream" by its "author."

   Use the analogic thinking method to interpret the three symbols. Follow this procedure; do one symbol at a time:

   a. Go on a journey (a reverie experience), either to the mountain or to the shore, as you did with Mr. Munns in class. When you arrive and meet and then walk with your wise friend, you will ask about one of the symbols. Your friend will answer. Then return from the journey.

   b. Write down what your dream friend tells you that symbol means.

   c. Repeat with the next two symbols.

   d. After your three journeys you will have three answers. Now study these answers. What do they tell you about yourself? What do they tell you abut the work of fiction? Write down what you have learned about yourself and The work of fiction.

   e. Compare this analogical thinking with the scientific method of discovery.

3. Dreams, works fo art, your own life as you choose to live it, sybmols, and possibly even the world itself are all forms that embody, manifest, and express something else (something inner, something beyond, something really real). By or through "reading," "listening to," interpreting, and understanding these forms we can come to know or understand that something else, that inner self, the spirit beyond. Thinking of the presentations by Munns and Kerns and of The Presence of Other Worlds, discuss, specifically, whether you, in your own life, in your own experiences with your dreams, with works of art you view, in your choices and perceptions, now agree or disagree with the statement at the beginning of this question.

   Is this the same view you had at the beginning of the quarter or has your view changed over the quarter? If your view has changed, please explain in what ways its is different now from before.

   Be specific: give examples; organize your answer.

4. Will you be--are you-now--living your life any differently as a result of what you learned in this course? Specifically,
   a. Have you determined what you want your future to be like (your Ideal World)? Have you found a way to bring this (ideal) future about? What will you have to do to bring this about, if you have determined you want to do so?
   b. When next you view a work of visual art, how will you do it?
   c. When next you read a work of literature, how will you do it?
   d. When next you listen to classical music, how will you do it?

   Again, be specific; give examples; use references; organize your answer.

WRITING ASSIGNMENTS

STUDY GUIDES

January 19, 20, & 21, 1982 Elaine Travenick, Instructor

Humanities 101.01

These three days in class we will have a combination of activities: a multi-media production; group discussion and work; independent writing; lecture.

Fortunately, the lecture will be the minor part of our sessions.

During the first two weeks of class you have been reviewing material concerning perception and ways in which our society is becoming increasingly aware of aspects of perception.

Many times we as individuals do not realize our potential for shaping our own messages; we are unaware of the fact that we are constantly interpreting combinations of experiences, activity both verbal and non-verbal, visual and auditory. Even more surprising is the way we meld these experiences into interpretations which have values attached; combinations we internalize and make generalizations about.

The multi-media presentation is specially designed by this instructor to help you realize your capabilities just described in the application of the information presented to you in the form of a collected vocabulary and a resulting written statement.

The purpose of this presentation and the preparation of it is directed toward a writing exercise. No world-shaking message is inherent in the combination of these visuals--but many unique possibilities for an interpretive statement exist in the presentation whole.

Have a good time with this assignment! There is really no way you can be wrong in your interpretation. We will have two interruptions for group discussion, and see the 'show' three times during the class hour.

If any mechanical failures occur, we will continue with this first part of our writing exercise and experiment on Wednesday. Thursday we will view a short documentary film, GLAS. This film was made in Holland about eight years ago. It is one which provides opportunity to call up a long list under each category in our vocabulary and conceptual pools in preparation for the writing exercise.

Enjoy!

H U M A N I T I E S

PERCEPTION EXERCISE USING NON-LINEAR VISUALS AND MUSIC

INSTRUCTOR: ELAINE TRAVENICK
JANUARY 19, 20, 1982
STUDENT'S NAME _____

VOCABULARY POOL Verbal clues/Symbols

QUALITIES TEXTURES	PATTERNS	FORMS	COLOR	MOTION	PACE/ACTION	INTERACTION	PERSONALITY	PLACE

NAME _____

ELAINE TRAVENICK, INSTRUCTOR Jan 19, 20

CONCEPTUAL POOL

SUBJECTS	IMAGES	FRAGMENTS	MONTAGES	SEQUENCES

NAME_____

ELAINE TRAVENICK, INSTRUCTOR

LINEAR MESSAGES---POSSIBILITIES

1.

2.

3.

NAME _____

1. FORM ANALYSIS LEADING TO CONTENT

MEDIA : Oil painting on canvas

SIZE : _____

2. MAJOR ELEMENTS

LINE outlining of parts; lines to separate parts

SHAPE realistic; abstract; geometric; round; curvy; organic

TEXTURE smooth; rough; polished; varied; heavy brush strokes

VALUE use of light and dark; shadows; contrasts of light and dark; highlight and shadow

COLOR USE which colors; soft; brilliant

3. PRINCIPLES OF ORGANIZATION

HARMONY repetition of something such as shape (curves, lines, triangulars)

VARIETY shapes; sizes; subjects; colors--differences

DOMINANCE what is center or most important thing; what catches the eye

BALANCE equalized areas of weight; off- or on-balance; symmetrical/non-symmetrical

MOVEMENT where eyes go (back & forth; up & down; around)

PROPORTION parts relating to whole in or out of normal proportion (relative size)

SIMPLICITY complexity of the whole; confusion or variety of things to look at or not a variety and confusion

USE OF SPACE from flat (no space) to infinity (deep space)

4. CONTENT : TITLE _____

ARTIST _____

DATE _____

* MEANING-MOOD-MESSAGE : _____

HUM 101
January 21, 1982

Elaine Travenick
Instructor

During the first two days of this unity of study we have viewed and reviewed a two minute, non-linear multi-image presentation. It could be thought of as a visual composition accompanied by music.

You have prepared worksheet -- the Vocabulary Pool and Conceptual Pool sheets to recall the images, and to write words or phrases which come to you according to your own perception of the presentation.

We viewed the film, GLAS, and you were asked to respond on worksheets in the same manner as you had done for the multi-image message.

A major theme in this course in Humanities is to become more aware of the aspects and capabilities of human perception. Because of each person's unique experiences in life, and unique interpretations of written, oral, or visual messages, there is great possibility for varation of response for these experiences we have shared in class on Tuesday and Wednesday.

Your assignment:

Choose to develop a written statement (of 1 to 3 pages) on ONE of the presentations--either the film, or the multi-image presentation.

Make use of your worksheets as they will help you call on your descriptive vocabulary and perhaps suggest to you an approach to your writing.

Write with a purpose--Determine what you want to emphasize in your written message. Write with development of your interpretation in mind, and with concern for your reader to understand your perception.

Key Idea--Example:		
	A fantasy	Love
	A fashion statement	Skilled hands
	Elegance	Fascinating faces
	Importance of color	Human hands
	An imaginative romp	Graceful tough guys/tough graceful guys
	Material maligned	(Or your own imaginative, perceptive beginning)

Once you have a key idea, select carefully your details to extend your personal perception of the idea to your readers *****Don't forget your audience.***** Inform them; illuminate their minds; create a new experience for them; fascinate them; clarify your position for them; enjoy writing for them.

Write your response impulsively; get excited. Use your flamboyant self freely on the paper. ENJOY IT! THEN PLAN TO REVISE it at least three times. Polish up the rhythym. Read it aloud and listen to the pace, the smoothly delivered words to express your ideas. (If it's not smooth, redo it!)

TYPEWRITTEN PAPERS APPRECIATED CORRECT YOUR PUNCTUATION AND SPELLING

MAKE A TERRIFIC EFFORT TO EXTEND YOURSELF IN THIS WRITING, AND INVOLVE YOUR READER IN YOUR PURPOSE.

PAPERS ARE DUE ON MONDAY IN CLASS AT 12:00

BRING THE FOLLOWING PAPERS TO CLASS: Dittoed worksheets and prewrites, plus your worksheets on GLAS

NAME _____

1. FORM ANALYSIS LEADING TO CONTENT

MEDIA : _____

SIZE : _____

2. MAJOR ELEMENTS

LINE _____

SHAPE _____

TEXTURE _____

VALUE _____

COLOR USE _____

3. PRINCIPLES OF ORGANIZATION

HARMONY _____

VARIETY _____

DOMINANCE _____

BALANCE _____

MOVEMENT _____

PROPORTION _____

SIMPLICITY _____

USE OF SPACE _____

4. CONTENT : TITLE _____

ARTIST _____

DATE _____

* MEANING-MOOD-MESSAGE : _____

_____

_____

_____

_____

_____

HUMANITIES 101
SURVEY FOR MEDIA AND TECHNOLOGY
LECTURE II

1. Check each item that you have personally used in the past six months. Circle each item used by someone else you know.

__ artificial lighting
__ telephone
__ typewriter
__ camera
__ automobile
__ a turnpike/freeway
__ ice box
__ canned food
__ electrical appliance
__ power tool
__ radio
__ television
__ tape recorder
__ any form of vitamin or medicine
__ airplane
__ frozen food
__ anything made of plastic
__ contact lenses
__ color reproduction in books or magazines
__ heart surgery
__ computer
__ electronic calculator
__ copy machine
__ credit card
__ electronic game
__ polaroid camera
__ freeze-dried food
__ microwave oven
__ seen photos of space
__ video recorder
__ cardiac pacemaker

2. List your favorite or most admired historical figure either living, dead or fictional.

a. _____ f. _____
b. _____ g. _____
c. _____ h. _____
d. _____ i. _____
e. _____ j. _____

3. List the magazines or newspapers you subscribe to or buy on a regular basis.

a. _____ f. _____
b. _____ g. _____
c. _____ h. _____
d. _____ i. _____
e. _____ j. _____

4. List your favorite visual artists. (Describe the work they do.)

a. _____

b. _____

c. _____

d. _____

e. _____

5. List your favorite shows. (Describe chief characteristic.)

a. _____

b. _____

c. _____

d. _____

e. _____

6. List your favorite TV or movie stars. (Describe chief characteristic.)

a. _____

b. _____

c. _____

d. _____

e. _____

7. List your favorite TV commercials. (Describe each according to how the produce is presented--contains well-known personality, contains plain-folk testimonial, uses scientific jargon, appeals to emotions, uses exciting visual effects.)

a. _____

b. _____

c. _____

d. _____

e. _____

pe
12/81

HUM 101
Worksheet for 1/25-1/27
"Literature: Form and Meaning In Fiction
About Men and Women

Kischner and Smith

Men and Women: Four Marriages

Following is a list of questions that can be applied to the four stories we are reading this week. Consider them in relation to each story. Record your responses in your journal.

1) What words would you use to describe the wife? Take each work and state the concrete detail from the story that led you to your description.

2) Follow the directions in the first question in regard to the husband.

3) What interpretations or inferences can you make, or what understanding do you have, about the past, present and future of their relationship? State the concrete details from the story that led you to these interpretations or understandings.

4) How does each title help you understand the story?

MR & PP:mbc

3rd QUESTIONNAIRE:

1. What are the first words that come to your mind about the teacher?

2. What are the first words that come to your mind about the student?

3. Could you see yourself responding in the same way as the teacher?

4. Could you see yourself responding in the same way as the student?

5. With whom do you feel more sympathy?

6. Who will win in this confrontation?

7. How do you think the playwright wanted the teacher played?

8. How do you think the playwright wanted the student played?

9. Which did you like best of the three?

HUMANITIES IN THOUGHT AND ACTION

Discussion of 3/2/82

1. What we learned about drama:

   a. our attitudes influence our perception of dramatic works (palys)

   b. it's as hard for an actor to change a character's personality as it is for a person to change his/her personality

2. What we learned in general:

   a. words reveal feeling and mood just as bodylanguage, facial expression, color, etc. reveal feeling in a painting

   b. perception comes from past experience but can be altered with the scientific method

   c. first impressions can and do dominate (unless we use the scientific method)

   d. do we see what we wnat to see or what is there?

COULD YOU SAY YOU LEARNED THE SAME THINGS (AS ABOVE) FOR OTHER PRESENTATIONS AND MATERIAL THIS QUARTER IN THIS COURSE? LOOK OVER THE PREVIOUS PRESENTATIONS AND MATERIAL AND CHOOSE TWO TO THREE AREAS OR PRESENTATIONS ABOUT WHICH YOU COULD SAY YOU LEARNED THE SAME THINGS OR SORTS OF THINGS. THEN GIVE YOUR REASONS FOR CHOOSING THOSE. WHAT SPECIFICALLY DID YOU LEARN FROM THEM THAT IS THE SAME AS YOU SEE LISTED ABOVE?

Philosophy
Dr. Kerns

PLATO'S CAVE

1. What is the story about? What is it saying?

2. Who are the people in the Cave?

3. There is one person in the cave who is different than the others, "the philosopher." What is different about that person?

4. Why does he leave the cave? What moves him to go out?

5. What does he find is outside? What are some differences between what is inside and what is outside the cave?

6. Why does he return to the cave? What moves him to return?

7. When he returns, he says something (in Greek) to the other. What do you suppose he is saying?

8. Why do the people in the cave attack him? What provokes them to attack him?

9. "They beat him to death with their own chains." What does that sentence mean, as you understand it?

10. Why do you suppose their chains have no locks on them? What does that mean?

11. What is the cave? Who are the dancers?

Philosophy
Dr. Tom Kerns

QUESTIONS FOR SWEDENBORG

(First half of the book)

1. At the age of 56 Swedenborg's life took a new direction. What had been his direction before that? And what after that?
2. What was Swedenborg's method for "going within." (19)
3. What is the hypnogogic state? What is its value?
4. What 3 discoveries does van Dusen make about man's mind in the hypnogogic state? (31-33)
5. What are the most important ideas in chapter 3?
6. Prior to entering the realms of heaven and hell, S describes two threshold worlds, a) the state of exteriors (72-73) and b) the state of interiors (74-75). What is each?
7. What are the primary characteristics of heaven?
8. What are the primary characteristics of hell?
9. Are these psychological states of a person, or ontological states of being? Or both?
10. What is "the principle that unites all the worlds"? (91-93)
11. What does S mean by "the ruling love of a life"? (96ff)

fad
5/80

NORTH SEATTLE COMMUNITY COLLEGE

Social Sciences Division

PHILOSOPHY
Kerns

SWEDENBORG QUESTIONS

(Second half of the book)

12. What does van Dusen mean by "higher order hallucinations" and "lower order hallucinations"? Briefly describe them.

13. How did he arrive at those two concepts? Theoretically? Experientially?

14. How does van Dusen describe, in your own words, what it would be like "to be possessed in normal sense"? (137-38)

15. Which of the "minor miracles" is most interesting to you? Why? (ch. 7)

16. What attitude did Swedenborg himself take toward his "miracles"?

17. "Existence itself is symbolic." Illustrate what S means by this. (ch. 8)

18. What is S's concept of The Grand Man, and what does he mean when he says "The Lord is Very Man."? (175-78)

19. Explain briefly the last six lines of Jules Borges' poem on p. ix.

> He knew that Glory and Hell too
> Are in your soul, with all their myths;
> He knew, like the Greek, that the days
> Of time are Eternity's mirrors.
> In dry Latin he went on listing
> The unconditional Last Things.

20. "The good that is in us is nothing until it comes into existence as uses." (p. 214) Explain what S means by this.

21. "Live the Truth that you know." Explain. (222ff)

22. What are some of the truths that you know?

23. Explain the following quote from p. xiii. "Though the strange richness of his later psychological-spiritual findings would later get him labeled as either a great mystic or a madman, he never changed fundamentally from the scientist who simply wanted to understand and describe the whole of existence."

24. What idea or fact in Swedenborg, if you had to pick just one, would you say is the most interesting or important for you? Why?

25. What one question, if S were still alive here, would you like to put to him?

fad
10/80

SAMPLE HANDOUTS

FOR

VARIOUS UNITS

A Comparison of Left-Mode And Right Mode Characteristics

LEFT MODE	RIGHT MODE
Verbal: Using words to name, describe, define.	Nonverbal: Awareness of things, but minimal connection with words.
Analytic: Figuring things out step-by-step and part-by-part.	Synthetic: Putting things together to form wholes.
Symbolic: Using a symbol to stand for something. For example the drawn form stands for eye, the + sign stands for the process of addition.	Concrete: Relating to things as they are, at the present moment.
Abstract: Taking out a small bit of information and using it to represent the whole thing.	Analogic: Seeing likenesses between things; understanding metaphoric relationships.
Temporal: Keeping track of time, sequencing one thing after another: doing first things first, second things second, etc.	Nontemporal: Without a sense of time.
Rational: Drawing conclusions based on reason and facts.	Nonrational: Not requiring a basis of reason or facts; willingness to suspend judgement.
Digital: Using numbers as in counting.	Spatial: Seeing where things are in relation to other things, and how parts go together to form a whole.
Logical: Drawing conclusions based on logic: one thing following another in logical order - for example, a mathematical theorem or a well-stated argument.	Intuitive: Making leaps of insight, often based on incomplete patterns, hunches, feelings, or visual images.
Linear: Thinking in terms of linked ideas, one thought directly following another, often leading to a convergent conclusion.	Holistic: Seeing whole patterns all at once; perceiving the overall patterns and structures, often leading to divergent conclusions.
Left Hemisphere: Controls the right side of the body.	Right Hemisphere: Controls the left side of the body.

HUM-101 *Winter quarter*
Brinton Sprague

THE STUDY OF HISTORY

A. A DEFINITION
   1. history as fact
   2. history as meaning
   3. history as an expression of values

B. WHAT IS DISCOVERED IN HISTORY
   1. knowledge of self and others
   2. subjective truth
   3. explanation

C. WHAT HISTORY DOES
   1. humanize
   2. perspective
   3. a sense of modesty
   4. a "back door" to the future
   5. personal guides

D. DISTORICAL CAUSATION
   1. teleological
   2. social forces
   3. great men
   4. economic determinism
   5. no causes

E. A NOTE ON PROGRESS
   1. What is it?
      a. "civilized" and "civilization"
   2. material versus spiritual

F. HISTORY AS A CONSTRUCT OF REALITY

Past	Present	Ideal

"The value of history is .... not scientific but moral: by liberalizing the mind, by deepening the sympathies, by fortifying the will, it enables us to control not society but ourselves... It (also) prepares us to live more humanly in the present and to meet rather than to foretell the future."

Carl Becker

HUM-101
Winter, 1982
Brinton Sprague

Take up the White Man's burden-
Send forth the best ye breed-
Go bind your sons to exile
To serve your captives' need;
To wait in heavy harness
On fluttered folk and wild-
Your New-caught, sullen peoples,
Half devil and half child.

Kipling

IMPERIALISM

A. COMPARED WITH EARLIER COLONIZATIONS

B. GENERAL FEATURES

1. Who did it? Great Britain, France, Germany, Italy, Japan, Portugal, Belgium, Russia, United States
2. Areas affected
3. Speed of effort
4. Vulnerability of native peoples

C. CAUSES

1. Economic - "informal empires"
   a. the Marxian view
2. Humanitarian
   a. duly
   b. God
3. Racism
   a. Social Darwinism
      - Darwin's "Origin of Species" (1859)
      - "Survial of Fittest"
      - "Lesser Breeds"
   b. the slavery antecedent
   c. European achievements
4. Nationalism
   a. Leopold's empire
   b. Spanish-American War (1898)
5. Power
   a. Geo-politics
   b. Alfred T. Mahan, "The Influence of Seapower on History"

HUM 101
Winter, 1982
Brinton Sprague

KING LEOPOLD'S CONGO

A CHRONOLOGY

1876 Leopold founds the International Association for the Exploration and Civilization of Central Africa

1878 Henry M. Stanley crosses the Congo; establishes stations in the region (1879-1884)

1882 International Association of the Congo established

1884 Berlin Conference held

1885 Independent State of the Congo created

King Leopold assumes sovereignty of the Congo

1889 Leopold designates Belgium as the heir to the Congo

1890 Belgium loans support the Congo

1892 Natives forbidden to collect ivory or rubber excepting for the State

Forced labor of natives (as a tax) begins

1894 Congo Treaty between Great Britain and the Congo State; later abrogated

1898 Joseph Conrad writes Heart of Darkness

1903 Agitatirn begins in England, U.S., and Germany over exploitation of natives in Congo. Reports of Edward D. Morel and Sir Roger Casement especially influential

1905 Mark Twain writes King Leopold's Soliloquy

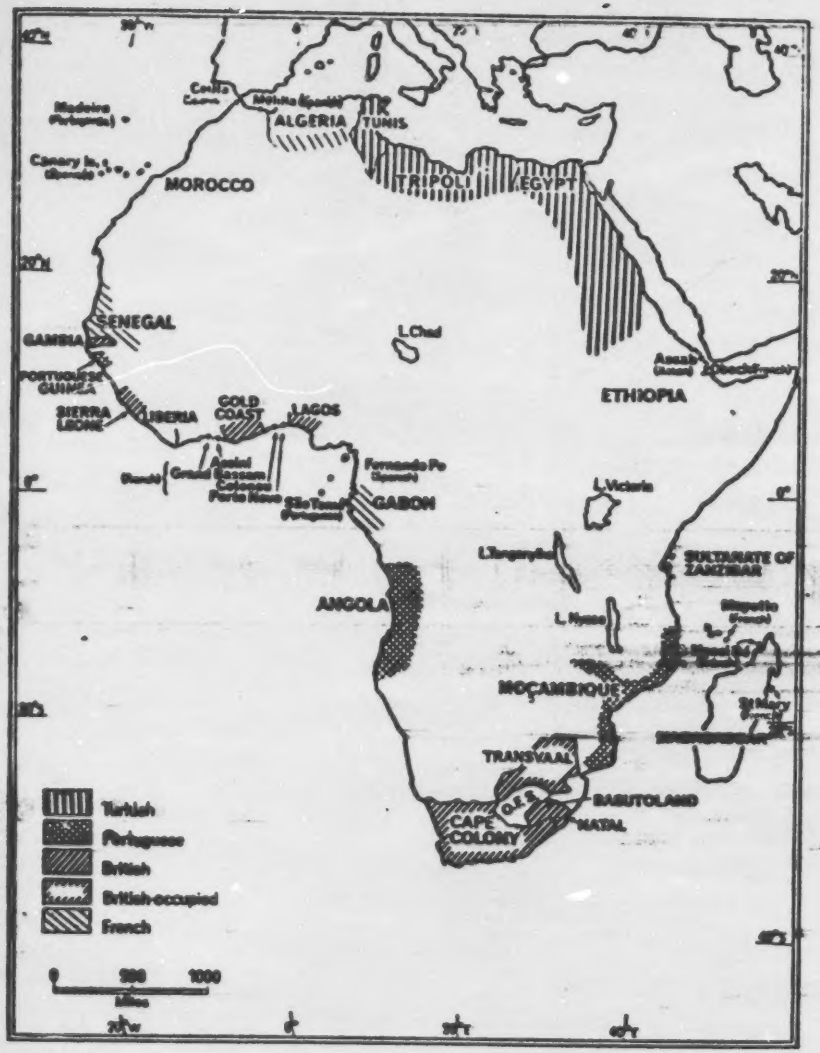
1908 Congo State annexed to Belgium

1910 Labor tax abolished and other reforms begin

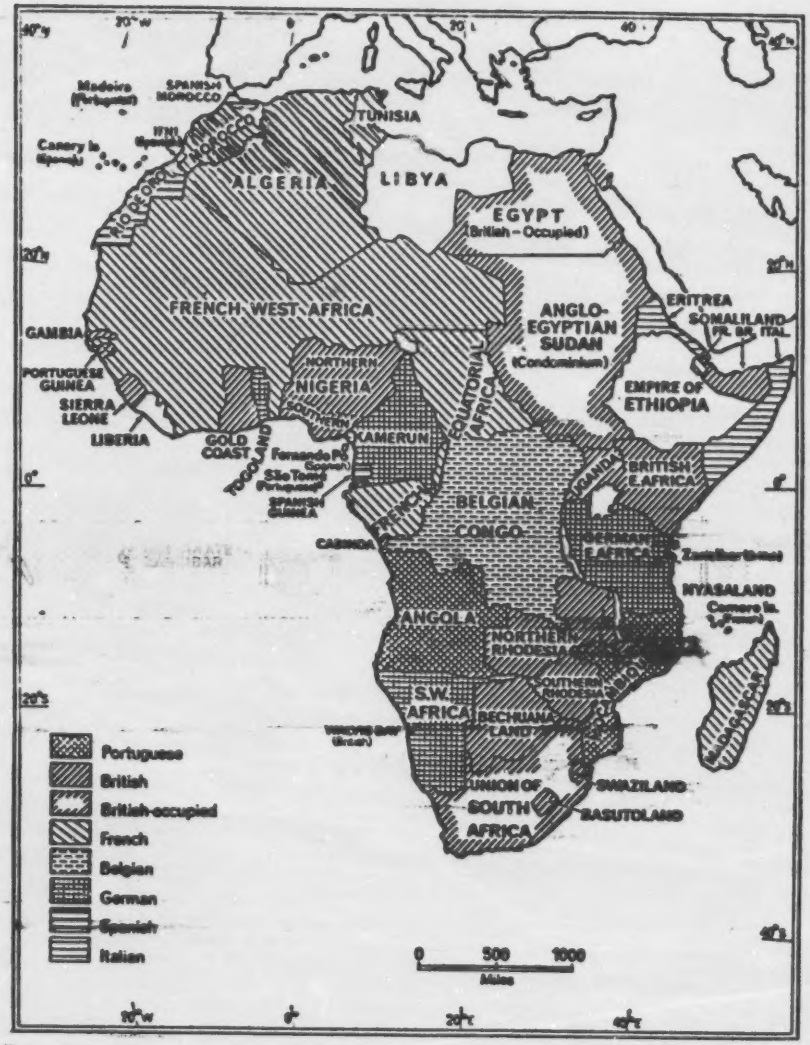
1960 Congo achieves independence

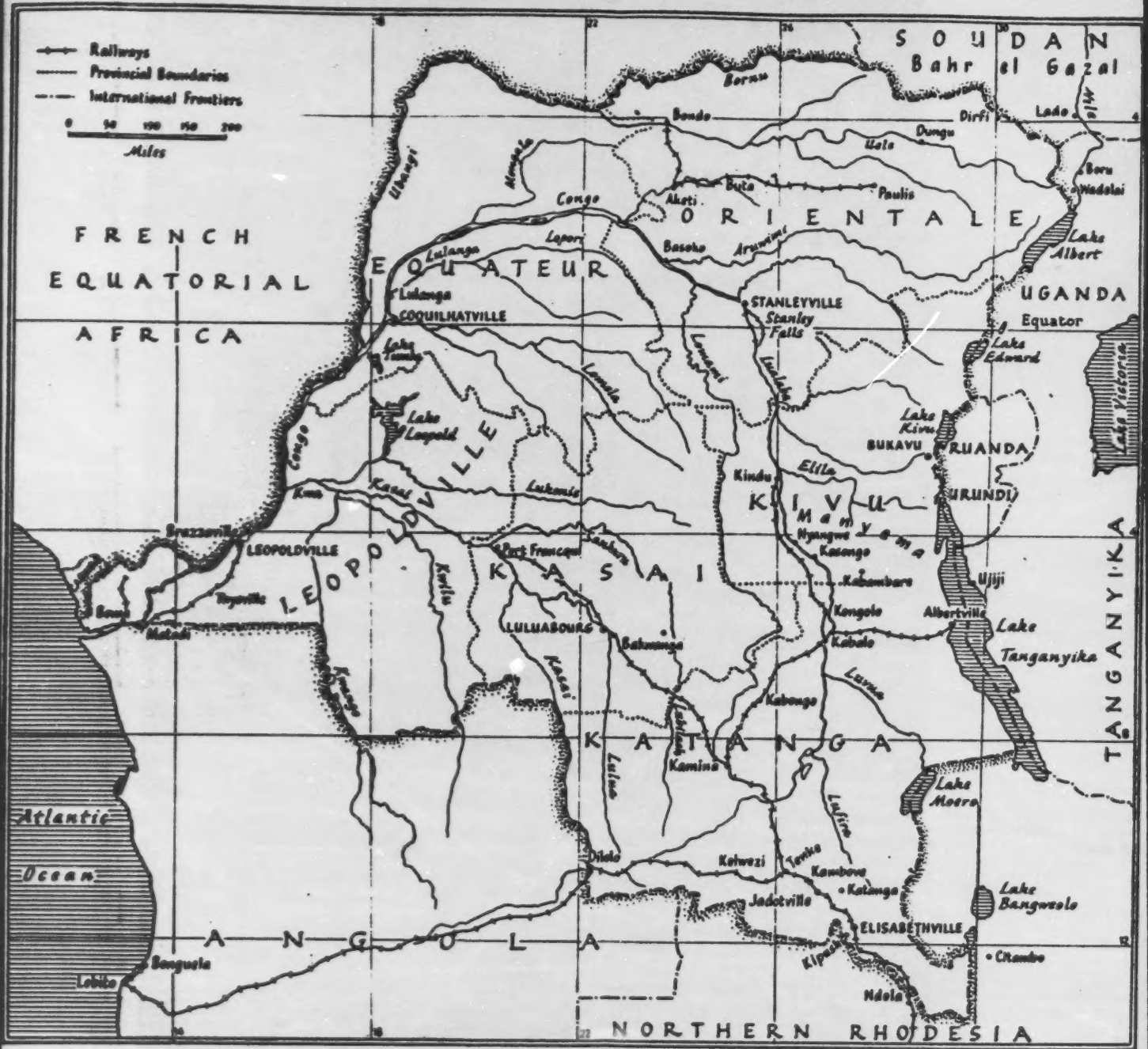
1971 Democratic Republic of the Congo renamed Zaire (original name of the Congo River)

AFRICA - 1879



AFRICA - 1914





III. The Belgian Congo

Humanities 101
February 19, 1982

In 1901, Mark Twain published a satirical work called "To the Person Sitting in Darkness," inspired by the Boxer Rebellion and by events following it, particularly demands made for reparations from the Chinese peasants. These fines were levied by the leaders of the international army that took Peking and by the missionaries in the area.

Twain mentions that the "barbaric" Japanese believe that missionary organizations are a threat to peaceful international relations. He poses the question:

> Shall we...go on conferring our civilization upon the people that sit in darkness, or shall we give those poor things a rest? Shall we bang right ahead in our old-time, loud, pious way, and commit the new century to the game; or shall we sober up and sit down and think it over first? Would it not be prudent to get our civilizational tools together, and see how much stock is left on hand in the way of glass beads and theology, and maxim guns and hymn books and trade gin and torches of progress and enlightenment (patent adjustable ones, good to fire villages with, upon occasion), and balance the books, and arrive at the profit and loss, so that we may intelligently decide whether to continue the business or sell out the property and start a new civilizational scheme on the proceeds?

Twain remarks that restraint is going to be necessary in either case:

> Extending the blessings of civilization to our brother who sits in darkness has been a good trade and has paid well, on the whole; and there is money it in yet, if carefully worked -- but not enough, in my judgment, to make any considerable risk advisable. The people that sit in darkness are getting to be too scarce -- too scarce and too shy. And such darkness as is now left is really of but an indifferent quality, and not dark enough for the game. The most of those people that sit in darkness have been furnished with more light than was good for them or profitable for us. We have been injudicious.
>
> The blessings-of-civilization trust, wisely and cautiously administered, is a daisy. There is more money in it, more territory, more sovereignty, and other kinds of emolument than there is in any other game that is played. But Christendom has been playing it badly of late years, and must certainly suffer by it.... She has been so eager to get every stake...that the people who sit in darkness have noticed it -- they have noticed it and have begun to show alarm. They have become suspicious of the blessings of civilization. More -- they have begun to examine them. This is not well. The blessings of civilization are all right, and a good commercial property; there could not be a better in a dim light. In the right light, and at a proper distance, with the goods a little out of focus, they furnish this desirable exhibit to the gentlemen who sit in darkness.

Twain complains that the English have been careless, and that the German Kaiser, who has lost a couple of missionaries in a riot, has made "an overcharge" for them.

> China had to pay a hundred thousand dollars apiece for them in money; twelve miles of territory...worth twenty million dollars; and to build a monument, and also a Christian church; whereas the people of China could have been depended on to remember the missionaries without the help of these expensive memorials.

The thoughtful Chinese, knowing that it is an overcharge and that they can get second-hand kings for less, may reflect, Twain warns, and be likely to say:

> Civilization is gracious and beautiful, for such is its reputation; but can we afford it? This tax...is laid upon the peasants of Shantung; it is they who must pay this mighty sum, and their wages are but four cents a day.

In 1895, Twain had set out on a world lecture tour. His publishing business had failed, and he intended to earn the money to repay his considerable debts. His trip took him to the South Pacific, Asia and Africa, among other places, and what he saw appalled him. His notebooks record the shock he felt, and in 1897, he published Following The Equator, an angry indictment of imperialist colonial policy.

He was particularly angry that the word "civilization" had been used to camouflage crime, or what would have been crime if practiced by a person. For the word "civilized" he recommended the substitution of "robbery".

> Africa has been as cooly divided up and partitioned out among the gang as if they had bought it and paid for it. Dear me, robbery by European nations of each other's territories has never been a sin, is not a sin today. To the several cabinets the several political establishments of the world are clothesiines; and a large part of the official duty of these cabinets is to keep an eye on each other's wash and grab what they can of it as opportunity offers... A crime perserved in a thousand centuries ceases to become a crime, and becomes a virtue. This is the law of custom, and ... Christian governments are as frank today, as open and above-board, in discussing projects for raiding each other's clothes-lines as ever they were before the Golden Rule came smiling into this inhospitable world and couldn't get a night's lodging anywhere...
>
> In many countries we have chained the savage and starved him to death ... in many countries we have burned the savage at the stake ... In more than one country we have hunted the savage and his little children and their mother with dogs and guns for and afternoon's sport, and filled the region with happy laughter over their sprawling and stumbling flight, and their wild supplications for mercy ... In many countries we have taken the savage's land from him, and made him our slave, and lashed him every day, and broken his pride and made death his only friend, and overworked him till he dropped in his tracks.

As for the "white man's burden,"

> There are many humorous things in the world; among them the white man's notion that he is less savage than other savages.

In fact, he spoke admiringly of the Tasmanians, whom he called "the Spartans of Australia," and remarked:

> These were indeed wonderful people, the natives. They ought not to have been wasted. They should have been crossed with the Whites. It would have improved the Whites and done the Natives no harm.

On December 30, 1900, he sent the New York Herald "A New Year's Greeting from the Nineteenth Century to the Twentieth":

> I bring you the stately matron named Christendom, returning bedraggled, besmirched, and dishonored from pirate-raids in Kiao-Chou, Manchuria, South Africa and the Phillippines, with her soul full of meanness, her pocket full of boodle and her mouth full of pious hypocrisies. Give her soap and a towel, but hide the looking-glass.

And Twain's 1901 pamphlet describes "the person sitting in darkness, witnessing the activities of the Russians in Manchuria:

> ... that astonished person (is) still noting and observing. And perhaps he is saying to himself: "It is yet <u>another</u> civilized power, with its banner of the Prince of Peace in one hand and its loot basket and its butcher knife in the other. Is there no salvation for us but to adopt civilization and lift ourselves down to its level?"

Twain had believed that the United States entered the war against Spain in behalf of Cuba's independence, but he soon began to have doubts about that very popular war, and he was outraged by events in the Phillippines. The person sitting in darkness is, he declares, likely to be puzzled again, and this is going to be bad for the Business.

> For the sake of the Business, the person in darkness must be persuaded to look at the Phillippine matter in another and healthier way ... We must present the whole of the facts, shirking none, then explain them according to ... the formula, which runs: "Twice 2 are 14, and 2 from 9 leaves 35."

And he blandly explains the "facts of the case":

> What we wanted ... was the Archipelago, unencumbered by patriots struggling for independence; and War was what we needed ... There have been lies, yes, but they were told in a good cause. We have been treacherous, but that was only in order that real good might come out of apparent evil. True, we have crushed a deceived and confiding people; we have turned against the weak and the friendless who trusted us; we have stabbed an ally in the back and slapped the face of a guest; we have bought a shadow from an enemy that hadn't it to sell; we have robbed a trusting friend of his land and his liberty; we have invited our clean young men to shoulder a discredited musket and do bandits' work under a flag which bandits have been accustomed to fear, not to follow; we have debauched America's honor ... but each detail was for the best. We know this ... The blessings-of-civilization trust ... this world-girdling accumulation of trained morals, high principles, and justice cannot do an unright thing, an unfair thing; and ungenerous thing, an unclean thing. It knows what it is about. Give yourself no uneasiness; it is all right.

Americans who are uneasy about the presence of their country's flag and uniform there may be comforted, Twain suggests, by hiding the soldiers in khaki cloth, a

"light, comfortable, grotesque and deceptive" disguise. The flag may be redesigned. With the white stripes painted black and the field of stars replaced by a skull and crossbones. It will do very well for the purpose. He continued:

> By help of these suggested amendments, Progress and Civilization in that country can have a boom, and it will take in the persons who are sitting in darkness, and we can resume business at the old stand.

The American Board of Commissioners for Foreign Missions was displeased with the pamphlet's linking of the cruelties of imperialist expansion with the arrival of missionaries. The Board protested and demanded apologies and retractions, but Twain stood his ground. In "The United States of Lyncherdom" he suggested a substitute missionary field:

> Let us import American missionaries from China, and send them into the lynching field. If we can offer our missionaries as rich a field at home, at lighter expense and quite satisfactory in the matter of danger, why shouldn't they find it fair and right to come back and give us a trial? The Chinese are universally conceded to be excellent people, honorable, industrious, trustworthy. Leave them alone, they are plenty good enough just as they are; and besides, almost every convert runs a risk of catching our civilization. We ought to be careful, ... for once civilized, China can never be uncivilized again. We have not been thinking about that ... O kind missionary ... leave China! Come home and convert these Christians.

Humanities 101
February 19, 1982

In reading Heart of Darkness, pay particular attention to the opening of the frame story. It is the device that introduces the main narrative, and in it the narrator, whose name we never learn, relates how Marlow has begun to tell his "inconclusive experiences." Marlow begins by thinking of how a Roman might have reacted to Britain, coming out from civilization or the command of a Mediterranean trireme to "one of the dark places of the earth."

As Marlow imagines the Roman's reactions and state of mind, everything he says bears directly on the story to follow. Each remark is a comment on the revelation Marlow has experienced in the Congo. The narrator also remarks that "to Marlow the meaning of an episode was not inside like a kernel, but outside enveloping the tale which brought it out only as a glow brings out a haze." A modern essayist and novelist, V. S. Naipaul, who has also written about the Congo, says that as he saw the comfortable colonial world of his childhood disappear into "corruption of causes" and "half-made societies that seemed doomed to remain half-made," he found that Conrad had been there before him, "not as a man with a cause, but a man offering...a vision of the world's half-made societies as places which continuously made and unmade themselves, where there was no goal," and where necessary successful action always seemed to involve "moral degredation of the idea."

Marlow contrasts the various devils involved in "the merry dance of death and trade" with the devil he says he finds on his journey: "a flabby, pretending, weak-eyed devil of a rapacious and pitiless folly." This statement seems to summarize everything Marlow has seen, beginning with the first stop at an African station, to the "hollow" people he finds presiding over the ivory trade. Marlow himself speaks favorably of work as a means of self-discovery; he commends the old Romans as "men enough to face the darkness"; he remarks that the shabby business of conquest of the earth is redeemed only by the idea.

It appears that it is in search of this informing and redeeming idea that Marlow becomes particularly determined to find Kurtz. His discovery of how Kurtz has conceived of and acted on that idea becomes the climactic action. It is not, however, the "kernel" or meaning of Marlow's story, as we must remember from the narrator's early caution.

The young Russian, the man of patches, provides an important witness to Kurtz's character and nature. The "barbarous and superb" black woman on the shore adds more to our understanding. Kurtz's report and its annotation fill in another part of the puzzle. The focus seems to be cleared when Marlow focuses the glass and sees heads at the tops of poles surrounding Kurtz's compound.

Marlow is "thrilled" by his insight into common humanity with the people on shore whose "passionate uproar" protests Kurtz's departure. He thinks about the restraint fo his hungry crew, whose supply of rotting meat has been discarded. These images contrast with the "faithless pilgrims" he has identified at the stations earlier, some of whom are aboard his vessel.

Finally, Marlow's lie to the "intended" of Kurtz must be related to his assessment of Kurtz. It is important to notice what Marlow has to say about lies in general, that there is a "whiff of mortality" about them.

Humanities 101

Feb. 24, 1982

Here are some things we know about Marlow:

1. He likes work because, he says, you can find yourself through it. He's "not especially tender" because of the experiences he has had, but he finds he's not tough enough not to be shocked by what he sees on the way to the Congo.

2. He turns to work on the steamer (which he suspects has been wrecked purposely) as a refuge - it's something "real" - from the plotting and nastiness and rampant waste he sees at the outer and central stations.

3. He says that colonializing the other countries of the world - taking it away from people with different features or different skins - is only redeemed by an "idea." What saves English imperialism, he believes, is "efficiency." They do good work in the red places on the map.

4. THUS, he hates the station managers, brickmaker-secretaries, traveling explorers and "faithless pilgrims" he meets in those places. He finds them idle, inefficient, careless and cruel. He attributes their hostility to Kurtz to some virtue in Kurtz - efficiency and enlightenment, say.

5. He turns to the hope of finding Kurtz as a relief from what is going on around him, from the madness, just as he has turned to work and to solving practical problems, such as repairing the leaky steam pipes.

6. When he finds Kurtz out, he knows he's seen genuine evil - the red eyed devils a man might sell his soul to. He sees, he says, into Kurtz's heart, and though he understands the hypocrisy of idealism cloaking such monstrous behavior, he believes that Kurtz does know right from wrong.

7. He says that Kurtz is his "choice of nightmares" - that though he is mad, corrupted, and evil - he hints that the mixture of ambition for himself has tainted Kurtz's original desire to do good - he is still a man, a human being. He is not hollow, not a fool. He knows himself and understands the meaning of his own actions at the last. He judges himself and his works and all the pitiless, rapacious fools around him, and says, "The horror!"

PHI 100 - Introduction to Philosophy
PHI 267 - Philosophy of Religion
Dr. Tom Kerns

"When the great Rabbi Israel Baal Shem-Tov saw misfortune threatening the Jews
It was his custom to go into a certain part of the forest to meditate.
There he would light a fire, say a special prayer, and the miracle would be
accomplished and the misfortune averted.

Later, when his disciple, the celebrated Magid of Mezritch, had occasion for
the same reason, to intercede with heaven,
He would go to the same place in the forest and say:
'Master of the Universe, listen! I do not know how to light the fire,
But I am able still to say the prayer.'
And again the miracle would be accomplished.

Still later, Rabbi Moshe-Leib of Sasov, in order to save his people once more,
Would go into the forest and say:
'I do not know how to light the fire, I do not know the prayer, but I know the
place and this must be sufficient.'
It was sufficient and the miracle was accomplished.

Then it fell to Rabbi Israel of Rizhyn to overcome misfortune.
Sitting in his armchair, his head in his hands, he spoke to God:
'I am unable to light the fire and I do not know the prayer;
I cannot even find the place in the forest. All I can do is to tell the story,
and this must be sufficient.'
And it was sufficient.

God made man because he loves stories."

-- Elie Wiesel
The Gates of the Forest

TK/fd
6-14-79

MIRACLES BEYOND DREAMS

Procedure Page
for
Study Guide on
BEYOND PERCEPTION
Part III

MIRACLES
BEYOND DREAMS

(William Munns, Instructor)

This study guide using Feedback Lecture Format is your study guide to the lecture and includes objectives, the reading and homework assignments, outlines of the lecture and discussion questions which will be used in class and pre and post-tests accompanying the lecture.

The most effective use of this study guide is to:

1. Study the COVER CARTOONS.
2. Read the INTRODUCTION page and pre-assigned readings.
3. Examine OBJECTIVES, so that you will know what to expect in the lecture.
* 4. Write definitions of the terminology in the study guide.
* 5. Take pre-test and check your answers.
6. Bring study guide to class and use lecture outline for note taking.
* 7. Engage in a discussion during the discussion period. You and a partner hand in one response sheet with both your names on it.
* 8. Check your responses with the "feedback to discussion" handout (i.e. p. 7).
* 9. Complete post-test and check your answers.

*Omitted in this edition

LECTURE OUTLINE

(March 11, 1982

I. As a student of communication, I am seeing that the research frontier describes startling new ways for us to communicate, to relate to one another.

II. Our senses, the source for our perception, are expanding.

A. The information available to all of us through senses (perception research) is increasingly proving to me that we can control and change (choose through our will power) our view of the world.

B. Not only can it change our view of the world but we can (through effort) control and change our minds and lives as well as affect changes in others and our environment.

III. These are new ways of receiving and sending information (SENSES).

A. (Kirlian photography) -- Our thoughts are more powerful than we know (or are aware of).

B. (Secret Life of Plants) -- Our ears are more sensitive than we know (or are aware of).

C. (Rorschach research) -- We see more than we know (or are aware of).

D. (Medium, Mystic, Psychic) -- We can send more feelings through our hands than we know (or are aware of).

IV. I'm ready to change my world, my life, my attitude, the world I perceive.

A. I'm increasingly saying positive ideas and thoughts to everyone.

B. I'm increasingly doing supportive and risky acts to others.

C. I'm increasingly seeing joy and excitment in challenging moments.

D. I'm increasingly encouraging others to express their new awareness and sensitivities.

E. I'm increasingly realizing more and more people are ready to commit themselves to bring about a new kind of society--one with roots in spirit and science.

F. I not only advocate change. I advocate living it now!

V. The hundreth monkey phenomena (if true) proves that when enough people learn something, everyone will know it without having to learn it! (See Lyall Watson, Lifetide: The Biology of Consciousness).

George Leonard

I am going to act as if the world is full of love and peace and assume everyone else thinks the same thing. What Have I go to loose?

Brain/Mind Bulletin, October 6, 1980, summarizes (digests) articles from scientific journals demonstrating:

1. Canadians have developed a group to help the public cope with psychic experiences.

2. Los Angeles dreamer, film maker, professor, publishes a quarterly journal, Dreamworks, to link up dreamers and film makers.

3. Biofeedback research helps emotionaly disturbed clients communicate with their skin.

4. (Book review) Body Magic by John Fisher describes 114 tricks an individual can learn to trick his mind and the mind of others with preconceived assumptions.

5. (Book review) Holographic Vision by Lawrence Berley, physician; presents a new view of seeing a work of art by a holographic process similar to a view of reality described by Leonardo de Vinci.

Leading Edge Bulletin (December 21, 1981) summarizes (digests) articles on social transformation:

1. U.S. Dept. of Energy and National Council of Churches joined forces to commission a successful energy conservation poster.

2. A Californian chemist claims the world has the scientific knowledge to feed the hungry of the world by understanding the chemistry of food synthesis he calls from "molecules to meals."

3. An alternative Nobel Prize is offered for humans who seek to choose dreams and values of humanity before choosing techniques.

4. Researchers claim that the failure to teach innovation in schools teaches humans how to solve problems but not how to find them.

5. (Book review) The Leader: A New Face for American Management by Michael Maccoby describes workers of the 1980's who value their autonomy and seek self fulfillment will require a leader in industry who can create a sensitive environment where the worker can feel he is capable of leadership and innovation.

6. (Book review) The Meaning of Things by Csikszentmihalyi and Rochberg concludes that "warm families" relate to things as tools for growth whereas "cool families" do not use things to contribute to the community.

MUNNS' INVITATION

To create your own miracle.

To go beyond your dreams.

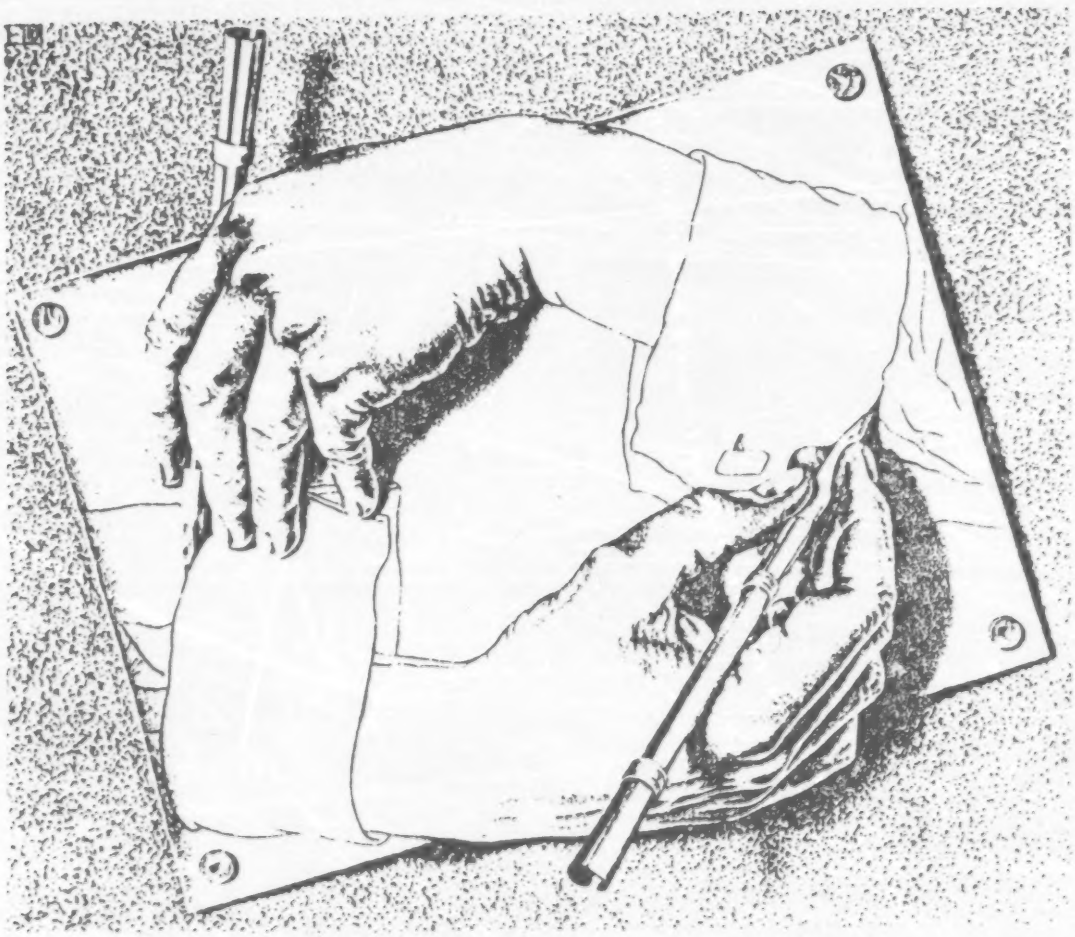
To dream a world where your dreams come true (See Ursala Le Guin, science fiction, The Lathe of Heaven).

To review your dreams to see how they impact your consciousness.

To review appendix to study guide; Dreams Part I, ways to work with dreams.

To see me if you have questions about dreams.

BEYOND PERCEPTION



USING DREAMS

Procedure Page
for
Study Guide on
BEYOND PERCEPTION
Part II

USING DREAMS

(William Munns, Instructor)

This study guide using Feedback Lecture Format is your study guide to the lecture and includes objectives, the reading and homework assignments, outlines of the lecture and discussion questions which will be used in class and pre and post-tests accompanying the lecture.

The most effective use of this study guide is to:

1. Study the COVER DESIGN.
2. Read the INTRODUCTION page and pre-assigned readings.
3. Examine OBJECTIVES, so that you will know what to expect in the lecture.
4. Write definitions of the terminology in the study guide.
5. Take pre-test and check your answers.
6. Bring study guide to class and use lecture outline for note taking.
7. Engage in a discussion during the discussion period. You and a partner hand in one response sheet with both your names on it.
8. Check your responses with the "feedback to discussion" handout (i.e. p. 7).
9. Complete post-test and check your answers.
10. Do all assignments listed on WARM-UP for next lecture March 11th.

INTRODUCTION (Theme)

Can dream information be applied/used by the dreamer in waking life?

The last dream lecture introduced you to the music and art products created by famous dreamers. Your unconscious world of dreams also contains a rich creative source of ideas, solutions and insights.

This world beyond waking perception can be tapped for personal growth and productivity if you chose to perceive dreams as useful and ready for application in waking life.

Pre-requisite Reading

Prince	pp. 204-208	Creative Process
Jung	pp. 208-224	Creative Process
Garfield	"Learn from Senoi Dreamers"	HUM 101 Folder

Pre-requisite Activities

1. Record as many dreams (at least one) as you can.
2. Record unusual sleep experiences.
3. Be prepared to share a dream experience in class.
4. Be prepared to share how you used dream information in waking life recently.

Objectives of the Lecture
on
BEYOND PERCEPTION

USING DREAMS

1. Describe psychological perspective of dreams.
2. Describe techniques for dream interpretation.
3. Appreciate daily activities of Senoi dreamers.
4. Practice skills designed to integrate dream information (unconscious) into waking usefullness (consciousness).

Terminology

archetype

symbol confrontation

dream gift

psychological novel

collective unconscious

Pre-Test Page

1. How does the Senoi tribe regard nightmares?

2. Is it possible to dream about places we've never seen or heard of?

3. Does the study, discussion and writing of dreams have any useful side benefits?

Answers to Pre-test:

1. Senoi regards nightmares as potentially useful forces that need to be understood and brought under the dreamer's control.

2. Yes, dreamers can dream of places they've never seen or heard of because as humans we seem to use symbols that are common to all humans. These are called archetypal symbols.

3. Yes, the study, discussion and writing of dreams can reduce stress, improve productivity, increase efficiency, improve working relationships, improve personal relationships and produce creative or useful products for society.

Lecture Outline

(First Half)

I. Review of creative dreamers.

II. Jungian dream theory suggests ways we can understand self. (Man and His Symbols)

A. Humans interconnected in consciousness.

B. Dreams link reason and feeling.

C. Dreams help to balance our reality.

III. Senoi tribal life centers on dreams.

A. Dream enemies become friends.

B. Communal dream sharing.

C. Confrontation technique produces useful gifts.

Discussion Questions

Write answers on separate sheet. Both partners sign names.

I. What is the function of dreams according to Jung?

II. Imagine you are a Senoi dreamer. In your dream an uncle dropped a rock on your head knocking you to the ground. List some things (2 or more) you might do while awake as a beginning to improve your relationship with your uncle.

Use this page for notes. Transfer your answer to another page.

Discussion Question Feedback

1. The function of dreams according to Jung is to link intuitive (feeling) and conscious (rational) forces within us.

2. Things to do to improve your relationship to your uncle in waking life:

    1. Discuss the dream with my uncle.
    2. Ask my uncle for a gift that has some value to the community.
    3. Seek ways to forgive my uncle for any injury he may have done me.
    4. Ask his forgiveness of any harm I may have done him.
    5. Have lunch with my uncle.
    6. Give my uncle a gift.

Lecture Outline Page
(Second Half)

I. Dream reverie provides a link between conscious mind (rational) and intuitive forces (dream symbols).

(Reverie experiences)

II. The dreamer should monitor dream feelings.

A. Dreams monitor activities in waking life within 36 hours of the dream.

B. Many skills can be used to explore any dream's connection to waking (feeling) life.

Warm-Up Activities Page

(Assignments for next lecture on Consciousness to be held March 11th.)

1. Record your unusual dream and sleep experiences .

2. Be prepared to share any of your unusual or interesting sleep awareness.

3. Record how you used dream information in your waking life.

4. Read assigned reading (previously listed):

   Van Dusen, Presence of Other Worlds, especially chs. 2, 3, 7, & 8. (separate book)

Optional Activities (not required): FUN THINGS TO DO

A. Preview film entitled, "Where All Things Belong"; available by arrangement with NSCC Media Center.

B. Create an original thing: a poem, painting, doodle, song or dance as a result of a dream experience to share with instructor, friend, or class.

Post Test

1. Are nightmares helpful?

2. What are archetypal symbols?

3. How is dream study potentially beneficial?

Answers to Post Test:

1. Nightmares can be seen as useful forces that are potentially helpful and productive for the dreamer who is willing to encounter the "fearful force or creative" and bring it under the dreamer's control.

2. Archetypal symbols are objects or places that humans seem to know in common and use in dreams to refer to aspects of our human nature that we have in common.

3. Dream study (writing and discussing dreams) can result in reduced stress, improved working and personal relationships as well as producing creative products for society.

. . . come unto me: hear, and your soul shall live;
and I will make an everlasting covenant
with you . . . Isaiah 55:3

covenant

An A.R.E. Membership Course VOL. 1, NO.6

LESSON VI: A Model for Understanding the Nature of Man

Introduction

The study from the human standpoint, of subconscious, subliminal, psychic, soul forces, is and should be the great study for the human family, for through self man will understand its Maker when it understands its relation to its Maker . . . 3744-4

From the viewpoint of the Edgar Cayce readings, *the greater study of self* should be the major project of individuals, groups, classes and nations. Although the ultimate agenda for all mankind is the great commandment, we can love fully neither God nor our fellow man without a deeper understanding of ourselves. In the readings, we find an understanding of the nature of man that is equalled in few other places, either in depth or in beauty.

Foundations

A proper understanding of ourselves must be built on a solid foundation. We must start with primary premises which are for us *givens, assumptions* with which we are comfortable and to which we are committed. For any system of thought, the assumptions upon which it is based can never be proved; however, subsequent observations should provide confirmation.

The primary premise of the Edgar Cayce readings is *the oneness of all force.* The One Force is the Spirit of God and all that we know or experience is a manifestation of that force. A second premise is that we, all mankind, are children of God and thus are spiritual beings. A third given is that the primary condition of being is *consciousness* and, as a corollary to this, that we are presently projecting into a three-dimensional consciousness.

There are many other dimensions *in reality;* however, since we are in a three-dimensional experience, it is fruitful for us to try to understand reality in terms of three-dimensional, or triune, concepts. For example, we may work meaningfully with the premise that God is one; however, we may more deeply understand His nature by working with the triune concepts of Father, Son and Holy Spirit. As children of God, made in His image, we are likewise aided in a better understanding of ourselves by seeing the same triune pattern of Father, Son and Holy Spirit within ourselves as physical, mental and spiritual beings.

Model of a Dream

Using a model as a framework for our thinking can afford us an invaluable tool. The purposes of a model are to help us organize what we already know, to help us see new relationships, and to keep us from being dazzled by the full-blown complexity of the subject matter. A model is *not* intended to be a picture of reality but a tool for thinking.

Here is a model based on a dream of Edgar Cayce. He saw himself at first as a tiny grain of sand and then, with a growing expansion of consciousness, as a spiral, a cone, a funnel opening out, as it were, from the finite to the infinite as a "trumpet of the universe" opening "an access to the Thrones themselves." In the interpretation of this dream, the source said, this should be a helpful illustration to those working with this information.

Let us try to deploy this model in an effort to come to a better understanding of the array of

COMMON EVERY-DAY CRAZINESS

By Cooper Clements

In our society we have a choice between what I call "good crazy" and "bad crazy." Good crazy is being excited, free, expressive. This is seen by the "bad crazies" as silly, foolish, immoral, immature, or even dangerous. The two broad types of "bad crazy" are known as "sane" and "insane." The insane use drastic escape measures to avoid natural excitement in the face of attempted control by the sanes. The sanes use most of their energies attempting to avoid their own excitement and that of others.

There are many ways we people try to be "sane" and avoid our excitement or any other genuine, natural feeling. The most common everyday craziness involves a typical sequence of maneuvers to avoid and contain feelings. This sequence starts with some natural energy arousal, the most basic and frequent being excitement. This is stopped by fear, that is, the person scares himself out of expressing the excitement. This produces a great frustration and feeling of helplessness. The helplessness is also threatening, and the usual response next is panic. Panic is similar to excitement, and not much more acceptable to the "sane." The panic leads into anxiety and then anger. If the person is projective he can continually find reasons and grievances to support rationally the anger. If the person is not successfully projective he turns the anger back on himself and hold himself down in depression. This is maintained by finding grievances against himself.

Usually it is necessary to begin therapy at the end point in the sequence that the person has reached in his maneuvers. The work then proceeds backwards in the sequence until the person reaches the original genuine feeling and can find ways to express his real emotions. The most important struggle is with basic scaring of oneself out of the excitement. It is strange that the scariest thing in the world is to feel really good. Logically, of course, it can be called inappropriate to feel good with the Bomb hanging over us and with all those people starving in India. Our sane society is replete with a million other good reasons not to feel good.

Dynamically, the willingness to be aware of, and express good feelings possibly involves a shift from the ego to the real self. The temporary letting-go of ego control requires some glimpse of the cohesion and integrated functioning of the natural self and body. Of course, the letting-go feels like dying and is quite frightening at first, until the person finds that he comes out the other side more alive!

* * * * * * *

A Creative Person is

curious
synthesizes diverse information
sets his own questions
sees what others can't see or won't see
sees uncommon in the common
delights in discoveries
uninhibited thinker
sometimes beyond social acceptability
aware of everything in his creative field

A person who does not act out of habit, courageously puts his defenses aside and allows his inner being to show itself through the best means it knows.

ERIC Clearinghouse for Junior Colleges
8118 Math-Sciences Building
University of California
Los Angeles, California 90024

SEP 23 1983